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TO THE PUBLISHER OF "THE ETUDE"



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NO. 3.

## THE ETUDE.

PHILADELPHIA, PA., MARCH, 1894.

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### Musical Items.

HOMME.

MR. WALTER DAMROSCH, conductor of the N. Y. Symphony Orchestra, was fined \$30 for engaging Anton Hegner, the 'cellist, to play in his orchestra. This is American art protected by the Musical Mutual Protective Union.

"VERXILLA Regis" is the latest work of an American composer, Harry Rowe Shelley. It is a cantata comprising six numbers, chorus, bass and soprano solo and orchestra. It is written with contrapuntal skill and is highly creditable.

DR. DVORAK has paid Anton Seidl, conductor of the N. Y. Philharmonic Orchestra, high compliments for his conducting of the new Dvorak symphony. He has even said Seidl's taking of the tempo in the second movement, which Dvorak had marked "Andante," was better, and therewith he had changed it to "Adagio."

Laura Schermer Mapleson, the prima donna soprano, who was an inmate of the harem of the Sultan of Turkey, and who made marked success as a singer, died in January, in New York, of pneumonia.

PUNKET GREENE, the Irish basso, who was so successful in his tour here last season, is to be with us again. His is a perfect vocal art.

THE American Orchestra, under the leadership of Mr. Sam. Frank, which is an outgrowth of the trouble between the M. M. P. S. U. and Walter Damrosch, gave its first concert in February. The programme included the Mozart Symphony in D maj, op. 35, variations from Moszkowski's 1st suite, and the prelude to "Die Meistersinger."

TOMAGNO, the tenor, is said to be engaged by Abbey & Grau for a season of fifty performances in this country, beginning next October. Sixteen dollars a night is his price.

MAUREL, a celebrated tenor, who recently elaborated a method voice culture and lectured upon it, has been added to Abbey & Grau's list of artists, in addition to Tomagno.

MADAME CAPPANI, the eminent teacher of voice training, is dangerously ill in New York.

TSCHAIKOWSKI's 6th symphony, which was to have been given by the N. Y. Symphony Orchestra at its recent concert, will be given later in the season, the parts not being received in time for proper preparation.

The N. Y. Philharmonic presented, at its latest concert, a new symphony by Christian Sinding. It proved eminently satisfactory.

EMIL PAUL, the conductor of the Boston Symphony Orchestra (the successor of Arthur Nikisch), is surely demonstrating his great capabilities as an orchestral leader, and, in spite of adverse criticism, is gaining reputation constantly.

AMONG the list of Americans who are entitled to notice because of unusual success abroad, are Wm. Lavin, the tenor, and his wife, Mary Howe-Lavin, soprano. These artists have conquered a critical musical public, by purely legitimate musical merit, and should receive due praise.

The Metropolitan Opera Company continue their fine presentations, but the repertoire includes much heard works. Why such eminent artists cannot be Chabrier in the newer works of Massenet, Reyer, Verdi, Cabriol and others, is a question worth determining.

A SOCIETY of 50 professional soloists has been formed in New York, with Frank Damrosch as its leader, for the study of choral works too difficult for ordinary choruses. *A cappella* singing will be especially cultivated.

### FOREIGN.

It is reported in reviews of the musical season of 1893 that there was an unusual barrenness in concert novelties. Leipzig carried off the honors in this respect with two overtures and three symphonies beside other works. Of virtuous Mrs. Fanny Bloomfield Zeisler is chosen by the Leipzig "Sigule" for first mention.

The latest reports from Berlin in regard to the conducting of Siegfried Wagner, pronounce him to be capable of development, notwithstanding the wonder for the clog which he has been called. At a recent concert of his father's works he overcame the coldness of the audience and evinced possibilities of future success.

SAINES, the celebrated French composer, has a habit of disappearing at intervals, later coming back to his usual haunts with new works. He has just been missed and is supposed to be devoting himself to composition in some out-of-the-way place.

THE Peters' Musical Library, founded by Dr. M. Abraham of Leipzig, has recently been thrown open to the public. Would that there were more of them.

AT an auction sale of manuscripts lately at Vienna, the well preserved original song Op. 89, bearing Franz Schubert's name and dated April 24, 1824, sold for the small sum of forty-one dollars and twenty cents. An autograph letter of Ludwig van Beethoven to the master's own copyist, H. Ramel, written in 1824, sold for seventeen dollars.

EARL CAMILLE SIVORDI, distinguished Italian violinist, died at Genoa, Feb. 19. Made tours of Russia, Germany, England, and America. Won great distinction and was given the Legion of Honor by French government.

FRANCESCO ASENJO BARBIERE, Spanish composer and author, died at Madrid, February 19. Refused a position as professor of harmony and musical history at Conservatory. Was the author of many criticisms on history and literature of music.

VERDI is eighty years old, yet he takes a horseback ride of nearly two hours every day.

LEON CAVALLO'S "I Medici" is proving a great success. The latter part of the opera shows a falling off of interest. It may also be mentioned here that Mascagni has not fulfilled the promise of his "Cavalleria."

AN organ built for a Jesuit church in Shanghai, has its pipes made of bamboo instead of metal. The tone is said to be remarkable for its sweetness and purity. As bamboo can be obtained in all sizes, it is available open diapason pipes down to CO.

An autograph score of Felician David's "Le Desert" and 100 scores of Russian composers have been added to the Paris Conservatory library.

ALPHONSO CIOPOLINI has published at Trieste, his opera 532. A rather prolific composer!

JULIUS HANDBROCK, a composer and teacher, who died recently at Halle, wrote 112 works between 1854 and the time of his death.

THE British Museum has increased its musical catalogue by 7497 titles during 1892. Among the rare MSS. so acquired are two very scarce works by Mathis son, which would be rival of Handel.

FRAGMENTS of a new opera have been found among Tschaikowski's papers, since his death. The subject is Romeo and Juliet.

It has been found that the Sunday performances of the open in Paris not only did not pay but detracted from the attendance upon other days.

NEW symphonies are plenty just now. In addition to those named elsewhere one by Richard Metzdorf was given in Leipzig, under the composer's direction, with much success.

ANOTHER noted musician has left the ranks of the tellers since our last issue. Dr. Hans von Bülow, the great conductor, pianist, composer, and critic, died in Egypt (Cairo), February 8. He was born at Dresden, January 8, 1830, and was but a little over 64 years old. Since 1883 he has given signs of insanity and by his erratic conduct did much to obscure his great powers as a musician. He visited America in 1869-79-90. In 1893 he was placed in a private asylum at Berlin, but his recovery has long been considered hopeless. He was a man of much learning and scholarship.

Since November 1st, ladies are obliged to remove their hats at the Paris Grand Opera.

TSCHAIKOWSKI was the first Russian musician to be honored with a State funeral.

TOSTI, the famous song writer receives \$1200 for each song.

Three hundred and twenty-five books on musical subjects were published in Germany during 1893.

\$8000 have been subscribed to the Gounod monument in Paris.

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## DVORAK'S LESSONS.

It is rather an ordeal to take a lesson in musical composition from Dr. Dvorak. He is so thoroughly in earnest himself that he cannot tolerate the slightest inattention on the part of his pupils. His own is such a powerful personality that he fails to understand that his pupils have not his intense originality. He is such an indefatigable worker himself that he is terribly exacting upon those who are studying under him. And his ideal of art is such a lofty one, says the *Herald*, the self-criticism he brings to bear upon his own works is so searching, that these budding composers often look with blushing dismay upon the ruthless slashes he makes in their compositions.

Even when an idea strikes him as good he is not content until the pupil has told him the reason of its excellence. As he often says—"If you write well by accident once, you will be just as likely to write badly ten times. Have a reason for everything you do. Examine your reason from every point of view. Make up your mind as to the merit of a musical theme, its treatment or accompaniment; only after careful, thorough consideration. Then, having come to a decided opinion upon the matter, set to work and write it out. You may find many things to change upon further reflection, you may modify the work in many ways, but if your reasoning has been thorough you will find that the foundation, the kernel of your work remains just the same. I have no patience with the people who write down the first idea that comes into their heads, and accept it with the enthusiasm that happens to suggest themselves at the moment, who then score it off for any instrument, or combination of instruments that catches their fancy without any regard to the effect! There would not be so much writing if people thought more."

"Nonsense" is a favorite word with the Doctor. He applies it to any music he thinks badly of. "Have you finished your second subject?" asks one of his pupils. "Yes," breaks in Dr. Dvorak, "he has finished it, and this time it is not so bad. I don't understand so and so," he continues. "Sometimes he writes such awful nonsense."

In giving a lesson in composition Dvorak seems to concentrate his entire facilities upon the matter in hand. He walks restlessly about, singing the theme or marking the rhythm of the music which the pupil is probably writing upon the board. Then he stops, "What are you doing?" he asks his pupil. "I thought you were marking the pupil." "No! that is just it. You did not think. Had you been thinking you would not be writing such nonsense. Now, what do you intend to do here?" he goes on. With the hope of getting out of the difficulty the pupil says, "Don't you think it would be well?" —He gets no further, for the Doctor, good humoredly, takes him by the arm, and turning him to the board, says, "Don't talk so much. Write!" In embarrassed silence the pupil chalks a note, which Dvorak rubs out immediately. He tries another—the same result. "Don't you know what you want to write?" asks the teacher. "It is your composition. You ought to know what are your ideas—if you have any," he adds as a species of afterthought.

Then after a vast amount of discussion, during which every note, every rhythm, every harmony is passed through the searching inspection of Dr. Dvorak's critical faculties, a few measures of music are written, during the evolution of which few measures the pupil has learned more of Dr. Dvorak's methods of composition than could be explained in volumes. He never writes a note for a pupil, he never suggests a single definite alteration; the exercise is essentially the pupil's own, and yet by the thoroughness of the Doctor, by his remarks as each note is written, by his expressions of contempt or satisfaction, the few measures of exercise when finished probably bear no more resemblance to the idea with which the pupil started out than does the Ninth Symphony to the latest music hall ditty.

The composition class at the National Conservatory is quite a big one. And it is evidently extremely popular. Apart from the discomfort of having to work under the fire of Dr. Dvorak's sarcastic comments—comments which bring a smile to the listeners' faces and a blush of confusion to the countenance of him to whom the remarks are directed—the pupils seem to thoroughly enjoy their lessons. At a rate that we are in hurry to go when they have finished. Instead of that they have a brisk conversation with the famous Bohemian, asking him questions about his work, telling him about difficulties they have experienced in their compositions, to all of which he listens with never failing interest.

## A TRUTH.

To attain to excellence in all things, is an impossibility in the span of an average life-time. But by proper division of time and energy one may excel in some particular thing, and do others well. If you are about to devote your life to music, then the study of all pertaining to the department in which you seek to become a specialist, be it that of composer, performer, or theorician, must occupy your first attention, and to the mastery of all details incidental thereto you must bend

all your mental energies. This is the price of success. If you are engaged in some other pursuit, give that your first and best attention, and if taking up music as a pleasure and pastime be sure to so lay out your time and course of study as to realize your intention and thus avoid becoming an annoyance to your friends and a hindrance in any organization with which you ally yourself. Above all things avoid either professional or amateur, becoming a musical "Jack of all trades," who can scratch on the fiddle, toot on the flute, squawk on the clarinet, blare on the cornet or trombone, and not be able to play at all decently on any instrument. There are some thousands too many of this kind in the land already, and but too few who can play well upon their instruments. Speculators are in demand every day, and those who are speculators of that species find employment. It is the indignant and poor performers who have to seek, instead of being sought, and who fair must find sustenance in the droppings from the rich man's table.

The difference between players lies not so much in the disparity of musical capacity as in that of persistent effort to overcome the difficulties inherent to the study of music. I have known the man of brilliant parts become a martyr to his aptitude, while on the other hand, I have been, and am acquainted with some who have reached high positions by dogged perseverance and determination to overcome certain natural disqualifications. Rather be it the latter than the former, but if blessed with the faculty for acquiring easily what others must be hard to achieve, take my word for it, unless you are willing to descend to the consideration of detail and all implied thereby, the man who plods, will become the more useful musician and leave you behind in the race of life.—Dominant.

## TO PRACTISE A SONG.

The student, when practising, should stand firmly (on both feet) in an upright, easy position, the head erect, the chest well expanded, the shoulders kept downward; he should open the throat as wide as possible, but the mouth only moderately, drawing the lips rather tight, so as just to show the upper row of teeth; as in smiling, in order that the sound striking a hard surface (says Signor Lamperti), may vibrate with greater intensity, and give a ring and brilliancy to the voice.

It is a great mistake to open the mouth too much—it causes a thick, unpleasant sonority, and renders rapid and distinct articulation impossible. The tongue should remain at full length, so as to leave the largest possible space in the mouth.

The student would do well to practise before a looking-glass, or hold a small mirror in his hand, to see if the aperture of the throat and the uvula are visible. M. LUTGEN.

## PIANO PLAYING CAN'T BE STOPPED.

A MUSIC STUDENT has her say in the following letter:—  
"A person has a perfect right to use a piano in her own apartments at any reasonable hour. This subject has been aired in the newspapers again and again, and even carried into the courts, always to the discomfiture of the complainant. Of course, there is much idle drumming by those who are neither players nor students, but as long as there are musicians, students must work long and hard, and that means hours at the instrument. Why, sometimes when I have been at the piano, people who call themselves 'gentle' have had the impudence to rap or tap on the wall. Those persons who are so sensitive to noise, should not live in a city, with its houses and flats of thin walls, but go to the quiet of the country."

While playing Kalkbrenner's four-part, one-handed fugue, I thought of the exec lent Thibaut, author of the book on "The Purity of Music," who told me that once, at a concert given by Cramer in London, a polite Lady somebody, an art amateur, actually rose, against all English convention, and stood on tiptoe to stare at the artist's hands. The ladies near her imitated her example, until at last the whole audience was standing: the lady, and after her the ladies, whispered around Thibaut: "Heaven, what trills! what trills! and with the fourth and fifth fingers: and with both hands at once!" The whole audience murmured in accompaniment, "Heaven, what a trill! what trills! and with both, etc. Would to heaven that a race of monstrosities could arise in the world of music; players with six fingers on each hand, then the day of virtuosodom would be at an end.—Schumann.

Untoward accidents will sometimes happen; but, after many, many years of thoughtful experience, I can truly say, that nearly all those who began life with me have succeeded or failed as they deserved.—Richard Sharp.

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**VON BÜLOW DIES.**

Dr. Hans Guido von Bülow, who died in Cairo, on Monday, February 12th, was born on January 8, 1830, at Dresden. Edward Damrosch gives the following biographical notes and estimate of Bülow's abilities in Grove's "Dictionary of Music and Musicians": "The foremost pianist of that most advanced school of piano forte playing, founded by Chopin and developed by Liszt, first-rate conductor, and a magician whose technical attainments and complete knowledge of the art from its germs to its very latest development can be rivaled by a few contemporaries and surpassed by none. As a pianist his repertoire comprehends the master works of all styles and schools, from the early Italian to the present day; it would, in fact, be difficult to mention a work



of any importance by any composer for the piano forte which he has not played in public and by heart. His prodigious musical memory has enabled him also as a conductor to perform feats which have never before been attempted, and will in all likelihood not be imitated. The distinctive peculiarity of both his playing and conducting may be set down as a passionate intellectuality. One notices at every step that all details have been thought about, and mastered down to the minutest particle; one feels that all effects have been analyzed and correlated with the utmost subtlety, and yet the whole leaves an impression of absolute spontaneity. The highest praise which can be awarded is an exclamation: 'It does not, perhaps, apply to all of Bülow's appearances in public, but it applies strictly to his performances at their best; and it is but here justice to measure the achievements of a great artist as one measures a mountain chain, by the peaks rather than by the valleys. The analytical and reconstructive power just emphasized render his editions of classical piano forte works, such as those of Beethoven's sonatas, variations, and bagatelles, from Op. 53 onward, of Cramer's studies, of selections from Sebastian and Emanuel Bach, from Handel, Scarlatti, etc., in which he has indicated the most refined phrasing and fingering, as well as the most minute nuances of tempo and expression, and has collected presumable misprints and inaccuracies—unique and invaluable to the student. In addition to these studies, his edition of the Mendelssohn symphonies is of great value. Wagner's 'Tristan und Isolde,' together with that of the overture to 'Die Meistersinger,' and 'Eine Fant Overture,' as well as the arrangements of Weber's two concertos and the concertstück for the piano forte solo, should be mentioned. In early youth Von Bülow seems to have shown neither talent for music nor delight in it. Both gifts first made their appearance after a long illness, but then in a supreme degree. After his ninth year he was placed under Frederick Wieck, the father of Clara Schnemann, who laid the foundation for his future technical achievements. M. K. Eberwein was for two years subsequently his master in harmony and counterpoint.

In 1848 he came to the University of Leipzig to commence the study of jurisprudence, his parents always having looked upon music as a mere pastime. In October, 1849, we find him a member of the University of Berlin, absorbed in the political movements of the time, and contributor to a democratic journal, *Die Abendpost*. In this paper he first began to announce and defend his musical doctrines of the new German school led by Liszt, and Wagner.

A performance of "Lohengrin" at Weimar, in 1850, under Liszt, moved him so intensely that he threw over his career as a lawyer, went to Zurich, and dedicated himself to the guidance of Wagner. In June, 1851, he went to Weimar to study piano forte playing under Liszt, and in 1853 made his first concert tour, playing at Vienna, Pest, Dresden, Carlsruhe, Bremen, Hamburg, and Berlin. From 1855 to 1864 he occupied the post of principal master of piano forte playing at the Conservatorium of Professors Stern and A. B. Marx, at Berlin. Here he began his organizing trio soirees, orchestral concerts, and piano forte recitals, with programs of the most popular character, though with a decided leaning toward the works of the new German school, writing articles for various political and musical papers, making journeys through Germany, the Netherlands, and Russia, and keeping lands every year as player and conductor. In 1864 he was called to Munich as Principal Conductor at the Royal Opera, and Director of the Conservatorium. It was there that he succeeded in organizing model performances of Wagner's "Tristan und Isolde" and "Die Meistersinger von Nürnberg." In 1869 he left Munich and has since been giving concerts in Italy, Germany, Russia, Poland, England, and America.

It will be remembered that Von Bülow's first wife was the daughter of Liszt, and that she subsequently left Von Bülow and became, in 1870, the second wife of Wagner, the relations between the great musicians being not greatly disturbed by the incident.

For the last two years Von Bülow's insanity has been acute, and his death has been expected by his friends.

**A SUMMER SCHOOL IN PROSPECT.**

The time has almost arrived for a summer normal school of a high order. Every summer there are quite a number of good small schools where a teacher can gain considerable knowledge but I doubt whether any of them afford advantages to meet all demands.

An active teacher can take in a great amount of theoretical knowledge in the course of one of these summer schools. This knowledge can afterward be more thoroughly digested. An ideal normal school perhaps is not attainable just yet, but we are tempted very strongly to try our hand once more. All things can be accomplished if only the teachers come out and support the undertaking. Years ago the editor of THE ETUDE engaged in this work, provided a corps of able instructors at a great expense, but for some reason the teachers did not give it support. We have before this, and after it, attended many summer schools which were not any better patronized. One chief reason of failure in summer schools in the past, is that there was not the necessity for them that now exists. The field of musical education has broadened enormously in late years. Theory is required in every course. A teacher can remain no longer ignorant of the great works in music; besides this collateral knowledge is indispensable. The public is more exacting—unless a teacher is roundly developed musically, he sinks to the bottom. It is to meet the demand for higher culture that we are moved to announce a summer school in Philadelphia for teachers of music, and others. The proper understanding of "Touch and Technic" by Dr. Wm. Mason requires the living example. We are deluged with letters from all parts of the country, inquiring where "Touch and Technic" may be learned. We purpose to afford every advantage to teachers in the way of gaining a knowledge of piano technic based on "Touch and Technic." We hope to have Dr. Wm. Mason, W. S. B. Mathews, and T. C. Fillmore, principally for this object. All branches of musical education will receive attention by the greatest experts in the country. Lectures on music will be made a chief feature. Classes in theory will be in charge of Dr. H. A. Clarke. We propose to have a recital daily by some artist, besides numerous concerts by the pupils. A general chorus practice, we hope to have, every evening. The plan in detail is not yet made up but for that there is time enough. We will mention the University Extension which will be held in Philadelphia at the same time. In this connection many of the best lectures can be heard. There is a movement now to combine these two interests; there is no doubt that they are closely related. We would like to have the voice of our readers on the desirability of a first-class summer school. Let us have your views before next issue, not for publication, but testimony from active teachers will be valuable just at this time.



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READ! READ! READ!

BY MADAME A. PUPIN.

One would deem it almost unnecessary to say that every student of music ought to take a musical journal, and still more unnecessary to say that every teacher of music should. There are some teachers that insist on their pupils subscribing for a musical paper. May there not be some pupils who ought to insist on their teacher taking one? Perhaps it would not be too much to say that the musical periodicals ought to be read, not only by teachers and students, but by all persons who go into society, attend concerts and who would be thought intelligent.

It may be well to consider the reasons why these should peruse the musical journals and their excuses for not doing so.

There are teachers and teachers. Some have had every advantage and are thoroughly equipped for their work; others have had but few advantages, yet are striving to do their best; some have a narrow routine, on the lines of which they work year after year, ignorant of the fact that the world's progress has left them far behind; others are experimenting, while others are ignorant of the first principles of teaching. Some teachers have the gift of imparting their knowledge to their pupils, while others, their superiors perhaps in learning and executive ability, are more or less lacking in this faculty.

An experienced teacher might think it enough to read a paper that chronicles the current events of the musical world, but consider it unnecessary to read a magazine which claims to teach people how to study and how to teach. But has it never come within his experience to have at least one pupil who was not teachable by ordinary methods, whose temperament or personal peculiarities demanded an original management, a new way of getting at the intelligence? And might not this be suggested by the perusal of the music journal? Would it not be a good idea for teachers to copy the M. D.'s, and write out a description of their hard cases and the treatment and send to the journals? Teachers with a long experience will generally have at least one such *rare avis* among their pupils.

The teacher of few advantages will find the hints and ideas in a musical journal equal to any number of music lessons; indeed the written thoughts of distinguished and successful teachers are of far more value than real lessons from an inferior teacher.

No teacher ought to think his or her method of teaching so perfect, it could not be improved by at least comparing it with others. It must be remembered that methods of teaching are constantly changing. The methods of to-day are not like those of ten years ago, and still less like what they were twenty years ago. As the standard of piano playing in this country is higher to-day than it was twenty years ago, and as more persons aspire to the highest standard, so the methods have correspondingly changed. The royal road to learning is being diligently sought and in some cases has been found.

The day of the Instruction book—Hünten's or Bertini's—is over: the Instruction book seems to be for the teacher who doesn't know how to teach. Observation proves that there is nothing so discouraging to a beginner as an Instruction book: with some teachers the future is mercifully veiled, but with the Instruction book teacher, the long interminable way lies open before the ambitious little boy or girl, and means so many pages to be gone over before having a piece, said piece being something with a blue or pink cover that they can roll up.

The one-sided teacher who has been giving Czerny and Cramer for the last twenty years, and who has never read a musical journal, would be somewhat astonished, on picking up one by accident, to read therein that there are some teachers who no longer give exercises to their pupils, who no longer consider it necessary to spend years practising exercises in twenty-four keys, to accustom the hands to positions that may never occur in any of their pieces. To be sure, they give technical studies, or finger exercises, comprehensive enough to cover all

emergencies, but no Cramer or Czerny, the elements contained in these, being plentifully found in the pieces to be studied.

No teacher can afford to do without the musical periodicals. Besides the current musical events, think of the subjects treated of—How to study a piece: How to make the most progress in the shortest term: How to memorize: How to play with expression: What to read, and an infinite variety of other topics, all interesting and instructive to the teacher. Even the advertisements of a musical journal are suggestive.

Wide awake teachers must keep up with the times, they need to get the newest ideas, and these come out in the musical periodicals. They ought also to be willing to give their original ideas to the world. If you have a new idea and try to keep it to yourself, you will find that somebody else has that same idea, or something similar to it. If this other gives it to the world, he gets the credit of originality.

Musical students cannot afford to do without a musical journal, unless they wish to become one-sided. No teacher able to take up many subjects in one lesson, but must be compelled, for want of time, to neglect some topics he would like to touch upon. The perusal of these little essays rounds out the pupil's knowledge, excites his ambition, supplements the work of the teacher and impels him to reflection and to ask questions of the teacher, and this in turn compels the teacher to read the journals, in order to be ready for the pupil's queries.

There is no doubt that musical journals are valuable and necessary, since so many good teachers are willing to contribute their best and brightest thoughts to them; and what excuses do people give for not reading them? One says "I haven't time." Such are advised to give one lesson a week less, take at least one hour a week to get some new thoughts to vitalize the weary brain. This reading may be done for recreation if not for instruction. Some teachers say, "I do not read or recommend the musical journals; there are so many theories advanced, so many methods put forward, that one gets all mixed up and doesn't know what to believe." Ha! ha! now you have fallen into my trap. I was just waiting to hear you say that. What is a method? If playing will be the object, method is the road to reach it. Method is the short cut to perfection. If different teachers have different methods, the goal is the same, it is only the starting point or the route which varies.

The real teacher is not the one who says "Do this exactly as I do, or as I tell you to do," and who intumes that no further questions are to be asked on the subject; but the one who teaches his pupils how to think, to reflect, to learn the principles of things, so that if they were to stop their lessons next week, they could go on alone, by means of the principles learned: while the pupils of the other teacher come to a standstill as soon as they stop taking lessons.

One learns nothing by blindly following another, but by examining the theories and weighing the opinions of many others, one develops his own judgment. Experiments bring experience, and reflection promotes progress. The one who gets "all mixed up" reading the ideas and opinions of others is not one who can separate the chaff from the wheat. The young, inexperienced teacher, must study, read, reflect and experiment, to grow into full stature.

Those who do not teach or study music, and are perhaps not musical themselves, ask "Why should I read a musical journal?" Why, to avoid the ridiculous mistakes made by those who attempt to express their opinions on a subject of which they are ignorant. If that lady who was writing a novel had read the musical journals, she probably would not have made her heroine play "Beethoven's lovely variations on 'Home sweet home,'" nor have her "sturdy sub-bass if she could trill like a bird." What do you think of this?—Mr. Ed. U. Cated was occupying a seat in the box of Mr. Moneybag at the opera, and, casually remarked, "Are you partial to Meyerbeer, Mr. Moneybags?" "No, no," replies the latter, "I never drink anything but Milwaukee." Or this—Mr. Parvenu was calling on Mr. Hitchcock, who was sitting in his library and occasionally glancing over the paper. Suddenly he says, "I don't say Cotopaxi can sometimes blow about 500 miles," "I don't believe it," says Mr. P.—"Yes, sir, it does," "why not?" "Well, I don't believe there is a singer in the world who can be heard half that distance." "But Cotopaxi is a volcano." "Oh, is it, I thought it was one of those singing fellows that goes around with Patti."

The most intelligent persons try to learn something about every subject. Reader, go thou and do likewise.

## **QUESTIONS ABOUT SCALES.**

[The questions in the following list have all been asked the writer at different times by men and women of culture. Scores are not dry runs simply. Their origin and development are mixed up with some of the most interesting facts of human history and life. The information involved in answering these questions will easily fill one volume. They seem shorter and nobler to any boy or girl who will take the trouble of looking them up. There will be a brief set of answers in a future number of THE ETRUDE, sufficient to test the correctness of the conclusions arrived at by our readers.]

- I. Are the intervals of our major mode derived from nature, or are they artificial?
  - II. Is it the case of any animal in the intervals of either our major or our minor scales? Do we hear the chromatic scale in nature?
  - III. Are there any modern nations whose scales differ from ours?
  - IV. What two great Christian bishops busied themselves with singing-schools and scales?
  - V. Who invented syllabic names of our scale notes, and how did he happen to do it?
  - VI. Is the use of the chromatic scale earlier or later than of the major mode? How did it get its name.
  - VII. Are any of our scales older than the Christians era?
  - VIII. Which tone of our scale gives energy to our music? which repose? which is the saddest, the most restless? which is neutral?
  - IX. What did Milton mean when he wrote "Lap me in the soft Lydian air?"
  - X. Do we use any of the scale intervals in speaking?
  - XI. Are the relative pitches of the scale tones always the same on the violin that they are on the piano?
  - XII. What is an enharmonic scale?

## **SHALL ALL CHILDREN LEARN MUSIC?**

The idea seems generally to prevail that music is an accomplishment that is to be acquired only by a special course of study and by certain methods that are not, as a rule, employed in teaching other branches of education.

It would seem to go without saying that a child should learn music as it learns its A, B, C's. If a child can read, it ought to know the letters on the scale and the keyboard of an instrument. There is no reason why a child should not read music as readily as it reads print.

Music should never be an accomplishment, and should never be taught as such. It should be as much a part of the regular training of every youngster as reading and spelling. No matter how long people live, they are never out of the range of music and its possibilities. Every church service, every entertainment, even nature herself, is full of music; and those who are taught from childhood to comprehend and assist in creating this most delightful accompaniment to everyday life have very much to be thankful for. When a child can read its primer, it should be thoroughly drilled in the elements of music and as it advances should study this branch in common with others. If this were the case, we would hear a great deal of very much better music than we are treated to, and those who hear it would be much better able to appreciate it. In addition to this, there is nothing so comforting to persons of all temperaments as the harmony of good music, and no greater delight in leisure hours than to sit in one is somewhat under the weather, than to be able intelligently to appreciate or render the fine works of classic and more modern composers. And almost every house in the land is a musical instrument of some sort; it seems strange that every school-house has not its musical chart and its simple and comprehensive course of musical study. The child who learns music in the elementary branches is so ingrained with it that it is never forgotten.

Music is always elevating in its tendencies and puts people in better humor under almost all circumstances. It is a solace to the weary, and it breaks the strain of care, puts the whole being in better condition and is often quite as valuable to distracted spirits as a

doctor's medicine. It would be well worth while to incorporate a thorough musical training into the public school system; and some day, when people come to realize more clearly the advantages of it, we shall see this delightful element made a part of all courses of study.

—There are certain fine qualities in the best legato piano-playing that are best developed on the reed organ. Many of the most noted teachers have a real organ in their studios and practice on it to play certain pieces on this instrument. There are also some difficulties that are best conquered on this instrument. The "Melodious Studies for the Reed Organ," by Mr. Landau, volume II, contains special work in this line, as well as material for the best playing of church music, both for the piano and on the reed organ. It is not an uncommon thing for pupils to not really know what a true legato is until they have learned it on the organ.

## **NOTES FOR TEACHERS.**

BY PERLEE V. JERVIS.

During a talk on tone production, one teacher with an incredulous look said, "You really don't believe that the manner in which the key is struck makes any difference in the tone. The hammer can only strike the string in one way. How then can you alter the tone quality by pressure or believing in such an absurd thing as the so-called 'caressing touch'?" This teacher was a pupil of a celebrated musician, who only recently in a lecture publicly made the assertion that a good touch depended far more on a proper use of the pedal and correct phrasing, than on any method of striking the keys! (1) To the skepticism of my pupil I made no reply, but the next lesson, after he had played for me the piece he had been studying I played it for him, when his first remark was, "Why can't I get such a beautiful singing tone from the piano?" I said, "You should be able to, for you know the hammer can only strike the string in one way." This object lesson convinced him more thoroughly than hours of talk, and thereafter he was converted man. The proof of the touch is the sound thereof.

I found that many teachers made the mistake of giving the pupils too much in a lesson. Instead of taking one point and making it perfectly clear to the pupil, they confused the latter with a multitude of details and the consequence was that the pupil did nothing intelligently and well. As an instance, one teacher gave all of the Mason finger exercises with both rhythms in one lesson and then wondered why his pupils became hopelessly confused. Here the old saw holds, "One thing at a time and that done well."

I was surprised to find so many teachers, using the Mason "Touch and Technic," with the hand and arm in a state of great rigidity. Unless the muscles can be kept devitalized, one would better leave the two-finger exercise alone, as it may be productive of more harm than good, owing to the fact that the contracted muscles are exceedingly liable to strain.

One teacher had been playing for years with not only the forearm but the upper arm to the shoulder as rigid as iron. He had been studying all the time with good (1) teachers; at least teachers of reputation as *musicians*. He could not play three pages of a piece containing perfectly easy finger work without becoming exhausted. He was obliged to forbid him the use of the piano entirely (for he could not even play legato) and go back to the most elementary work on the Virgil Clavier before he could secure the free action of the fingers, with the hand and arm in a devisualized condition. At the end of two months he was able to play even difficult expansions with perfect looseness of arm from shoulder to finger tip, and said that getting his muscles into correct playing condition alone paid him for the money he had spent at the Summer School.

A CONCISE CHRONOLOGICAL HISTORY OF  
THE CHIEF MUSICIANS AND MUSICAL  
EVENTS FROM A. D. 1380-1885.

BY G. E. LOWE

- |               |  |
|---------------|--|
| DATE,<br>1847 | Alexander Campbell Mackenzie, b. Edinburgh. Celebrated Composer; "Colomba," "Rose of Sharon," etc.<br>Philip Scherwanka, b. Posen. Composer and Teacher.<br>Agnes Zimmermann (Mdlle.), b. Cologne. Excellent Pianiste.<br>Charles Swinerton Heap, b. Birmingham. Talented Composer.<br>Carl Mendelssohn Bartholdy, d. Leipzig.<br>Dr. William Crotch, d. Tantallon.<br>First performance of Meyerbeer's "Huguenots." Sims Reeves' first appearance in Opera at Drury Lane.<br><br>Sophie Menter (Mad.), b. Munich; Celebrated Pianiste.<br>Charles Hubert Parry, b. Gloucester. Composer and Theorist. |
| 1848          |  |

DATE, 1848	Gastano Donizetti, b. Bergamo. Irish " Royal Academy of Music " founded. Chopin first came to England.
1849	Furst's performance of Flotow's " Martha." First performance of Nicolai's " Merry Wives of Windsor."
1850	William Shakespeare, b. Croydon. Eminent Vocalist; Conductor, and Composer. Dr. Hugo Riemann, b. Grossmeba. Learned Writer.
1851	Johann Strauss (Son), d. Vienna. Jacques Férol Mazas, d. France. Frédéric François Chopin, d. Paris. Otto Nicolai, d. Berlin. Friedrich Kalkbrenner, d. Paris. Camillo Kreutzer, d. Riga.
1850	Emma Albani (Mad.), b. America. Brilliant Singer in Opera and Oratorio. Xaver Scharwenka, b. Posen. Composer and Pianist.
1850	Annetta Essipoff (Mad.), b. St. Petersburg. Talented Pianist.
1850	George Heneschel, b. Breslau. Talented Singer and Composer.
1851	Antoinette Sterling (Mad.), b. New York. Well- known Contralto Vocalist.
1851	First performance of Wagner's " Lohengrin." Mary Krebs (Misa), b. Dresden. Distinguished Pianiste.
1851	Arthur Goring Thomas, b. Sussex. Wrote the Opera " Esmeralda " and other splendid works.
1852	Albert Lortzing, d. Berlin. First Performance of Verdi's " Rigoletto."
1852	Emile Sauret, b. France. Celebrated Violinist. Charles Villiers Stanford, b. Dublin. Excel- lent Composer of Oratorios, Quartettes, etc. Frederic Hyman Cowen, b. Jamaica. Talented and Popular Composer.
1852	Raphael Joseffy, b. Presburg. Excellent Pian- ist.
1852	Minnie Hauk (Mad.), b. New York. Brilliant Operatic Singer.
1852	Thomas Moore, d. Devizes.
1853	A. B. Furstenau, d. Dresden.
1853	George Onslow, France. Died 1858.
1853	Franz Rumel, b. London. Eminent Pianist. Verdi's " Irovatore " and " Traviata " first pro- duced.
1854	Mark Moskowski, b. Berlin. Eminent Modern Composer.
1854	Charlot Sonet, d. Mexico. Bach's " Passion Music " first performed in England.
1855	Mande Valeria White (Misa), b. Dieppe. Tal- ented Composer of Songs.
1855	Sir Henry Rowley Bishop, d. London. Crystal Palace Saturday Concerts instituted.
1856	Robert Nicolas Charles Bochas, d. Sydney. Costa's " Eli " produced at the Birmingham Festival.
1856	Wagner conducted the London Philharmonic Concerts.
1856	Nathalie Janotta (Mdle.), b. Warsaw. Dis- tinguished Pianist.
1856	Robert Schumann, d. Near Bonn. Theodor Hoffmeyer, Florence.
1857	John Brahms, d. Leipzig. Charles Adolph Adam, d. Paris.
1857	Carl Czerny, d. Vienna.
1857	First Handel Festival at the Crystal Palace.
1858	Michael Von Glinka, b. Berlin. Reinsteink's first public appearance in London.
1858	Johann Baptist Cramer, d. London. St. James' Concert Hall (London) opened.
1858	Anton Diabelli, d. Vienna.
1858	First Leeds Musical Festival.
1858	Sigismund Newkomm, d. Paris.
1858	Bennett's " May Queen," produced at Leeds Fes- tival.
1859	Luigi Lablache, d. Naples.
1859	Tietiens' first appearance in London.
1860	Ludwig Spohr, d. Cassel. First performance of Gounod's " Faust." (" Monday Popular Concerts ") (London) instituted.
1860	Antoine Jullien, d. Paris. Macfie's Opera " Robin Hood " produced.
1861	Wilhelmine Schröder Devrient (" Madame "), b. Coburg.
1861	Wallace's " Lurline " produced.
1861	Heinrich Marschner, d. Hanover. London Academy of Music, St. George's Hall first opened.
1862	Carl Joseph Lipinski, d. Austria. Patti's first appearance in London.
1862	François Elie Halévy, d. Nice. Sullivan's Music to the " Tempest " first per- formed.
1863	Benedict's " Lily of Kilcarney " first performed Josef Mayeder, d. Vienna.

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"Galatea," Op. 44, A. Jensen; "Nachstück," Op. 23, No. 2, R. Schumann; "Impromptu," Op. 72, No. 1 (New), Tschaikowsky; "Lichterlaß," from Ferarom, A. Rubinstein; "Für Einen," Op. 49-2, A. Jensen; Kirchner; "Tarantelle," Op. 18-1, J. L. Nicod; "Kameno Ostrow," Op. 10-22, A. Rubinstein; "Impromptu," Op. 28, No. 2, Hugo Reinhold; "Au Lac de Wallenstadt," F. Liszt; "Rigoletto Paraphrase," F. Liszt.

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State Normal School, Millersville, Pa. Pupils' recital.

Ladies' Chorus, "Blow, Soft Winds," Vincent; Vocal Duet, "Coming Home," Sullivan; Vocal Solo, "The Life of Love is but a Day," Komazak; Piano Trio, Rondell, three pianos, Rummel; Vocal Solo, "The Song that Reached My Heart," Jordan; Ladies' Quartette, "Sunshine after the Rain," Tadel; Vocal Solo, "Kathleen Mavourneen," Piano Duet, Military Rondo, Bohm; Vocal Solo, "Spring flowers," Reinecke.

Mr. Edward Hess at Baldwin Music Hall.

"Faust Waltz," Op. 196, Lange; "Song Without Words," Op. 11, Mendelssohn; Mennet, Op. 370, De Konis; Duet, "Hungarian Dance," Bela; "La Fontaine," Op. 34, Lysberg; "Danse du Hautehont, two pianos, Holst; "Andante Cantabile," Brinkman; "Cijus Animam," W. Kube; "Last Hope," Gottschalk; Reading, "Pupils' Concerts," Presser; Impromptu Valse, Bachman; March, "De Tamhauer," two pianos, Wagner.

Pupils of Mrs. W. D. Hinckley.

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Mary Sharp College, Winchester, Tenn.

Quartette for two pianos, "Heurenreit," Herbart; "The Secret," Schubert; "Third Meditation," Jaell; Vocal Duet, "Fly Away Birdling," Abt; "Valse Brillante," Op. 42, Chopin; Piano Duet, "Le Gazele," Wollenhaupt; "There Little Girl Don't Cry," Schnecker; Duo for two pianos, Marsch, Op. 82, Kirchhoff; "Rondeau Brillante," Weber; Musical Essay, "Life and Works of Beethoven"; "Echo Song," Eckert; "Rodo Capriccioso," Mendelssohn; Duo for two pianos "Marche Triomphale," Goris.

## I'VE HEARD HIM ONCE.

"Oh! I'm so sorry I came. I've heard him once, three years ago."

We would suggest that our readers pause for a while just here, in order to fully absorb the meaning of the above quotation, as it is evidently a pearl from the in-

nermost thought depths of the average concert audience, which, for clear cut, unmistakable form and quality, is rarely surpassed. It was uttered at a recital of one of our leading concert pianists, just as the speaker stepped upon the platform, and his words reached a wider circle than its original intended. The general attitude which it discloses, we admit, is not on first glance, of the most inspiring, but look again, a magnificent fortitude lies just beneath the surface, which we would not that you should miss. Had she not bravely endured one entire program of the most musical works of the great composers for the piano-forte because it was the thing to do? It would have been quite inexplicable, you know, to have not heard the artist, and if at the conclusion of the ordeal her ideas concerning his standing in the world of music chance to seem slightly clouded, she need but to step into the sunlight of the reviews to have the mist dispelled, and the correct opinion made her own. What! would you have her singly sacrifice herself a second time, when the first offering procured for her the mask which has answered her purpose?

She has been to the outskirts of the June wood, and has brought home a few dry, broken twigs in proof of her pilgrimage. Of the magical influence of its light and shade, its changeful, ever fascinating moods, of the life-giving spirit of beauty which there unfolds itself for those who will but see, she was innocent of a single thought. But there is something so interestingly real and tangible in those pieces of bare wood! What matter that Nature, in the fullness of its power to refine and to ennoble, lay before her unnoticed? She has the twigs; they answer her purpose.

Still, in spite of our friend and her kindred spirits, there are few of us who prefer living trees and flowers, mosses and ferns, to dry sticks; who see in the ideal, as expressed in art, a more elevating and ennobling influence in music, something of infinitely more moment than is contained in the rectilinea and triangularities of everyday life; who would say of music, as Mr. Lowell once said of poetry, "It is that which frequents and keeps habitable those upper chambers of the mind which open toward the sun's rising." MARIE BENEDICT.

## MUSICAL PHARISEES.

BY CHARLES W. LANDON.

They sneer at their more worthy brethren. They deride the work of fellow musicians. Like the old Jewish Pharisees, they make a great show and parade of their self-superiority. They have invariably been "abroad," and never neglect an opportunity to tell about it, and make much show of the fact that lessons were taken of certain celebrities. By the way, did the reader ever notice that the amount of prominence given to who was their teacher is in direct ratio to their own musical and intellectual worthlessness? These self-lauding beings never play popular music, nothing but Bach and musical transcriptions of "Vagner," and as the "common herd" do not appreciate the divine harmonies of the great father, Bach, they do not play at all, making up the deficiency by still greater parade of their classic taste and surpassing knowledge gained while "abroad" those few months. Their pupils are given five-finger exercises and scales, major and minor, with Bach inviations and fugues for recreation. The only sheet music given is from foreign publishers, and is as tuneless as is a Plaid technical exercise, their idea of the value of a piece of music being graded by its inherent lack of interest, absence of anything like taste.

These "blind leaders of the blind" spare no pains to condemn any playing they may hear by a fellow teacher or by his pupils. When they are young and inexperienced, they sometimes patronize their public by giving a musical to "elevate their taste, to show them what true music is like," making a program up of the least tuneful and interesting of old music, with a few modern chaotic effusions as noisy as they are uninteresting. But their posing while playing these selections, or while pupils are playing, is intended to convey the idea that the soul is lifted to untold heights of musical ecstasy.

But when the children are asking for musical bread, why should they be given a stone, or when asking for a fish, should a serpent be given, or when asking for an egg, why should they be given a scorpion? The great masters have written interesting and useful and musical music; the best modern masters have given music that goes to the heart and makes the eye flash with satisfaction. Why not give this music to our pupils?

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## SOME ERRORS AS WE FIND THEM IN PUPILS.

BY C. D. REYNOLDS.

WHEN a boy from one of our public schools informs us that he is solving problems in ratio and proportion, without the direct aid of rules or teacher, we have a fair idea of that pupil's progress in arithmetic.

Now, how far is a boy advanced in music who says that he is playing "Mozart's Sonatas"? Your reply doubtless is, that you cannot tell unless you happen to know his teacher or his teacher's particular method. But let us examine one of his pupils; it may help us to a valuable insight into the course of things musical as we find them at present times.

The pupil has just entered the room, and I am sure you have high hopes, for who would not gather from that expressive face a moral earnestness that is willing to fulfil every command, and a serenity of mind that will brave every duty? The ardor of youth is upon his cheeks and in his eyes; he has been dreaming of his art, and of wealth, and fame, and immortality; secretly, perhaps, he has resolved that to this end he will expend his best energies. He will show to the world another miracle of Genius!

We have been told that his favorite motto is, "Technic Conquers," and I fear his best efforts have been expended to this end in the centre of all. Dear boy, what have you read, or who have been your advisers and instructors? I have been by your side, an unknown friend, but now you insist that I shall do for you as becomes a teacher.

/ Go, therefore, into the adjoining room. I will play for you a few easy melodies, chords, and rhythms.

Oh shame! The boy is deaf—stone deaf! He cannot satisfactorily discriminate nor put upon paper the simplest elements of music you may dictate to him. What can be done, or who shall we blame? Rashness is a sin, but ignorance is the eternal enemy of truth. Still, perhaps, the youth has talent, but in his enthusiasm has sinned against it. But what excuse shall we make for his teachers?

You have all seen this striking dreaming at his instrument, repeating, hours every day, those beautiful but difficult strains of sound which affect his being so strangely. He often trembles from exhaustion. The enthusiasm of his teachers, the flattery of his friends, the keen delight which he derives from the play of sounds upon his nerves, these are the physical sensations which keep up his courage; they stimulate his hopes; they are to him the fires of his genius.

I know his teachers have constantly inquired of him: "Hören Sie sich spielen?" I know he has meekly answered "Ja," for he would have been ashamed to answer "Nein," he did not know that there was any possibility of his being deaf, and so he often wondered at this strange question.

But now, dear reader, comes the trial. I must break to him the sad but unchangeable truth. No, I will not, I cannot do it. Shall I spare myself and him the pain? Or shall I tell him that he has studied all wrong and must begin over again from the beginning; that he must remain so many years under my pupilage; that he must study by a new method which is peculiarly my own, the fruit of ripe years and many mouths of European toil?

No, such news shall not greet his ears. I know it would not be at all strange; for besides the *dilettants* from whom he has had his first lessons, he has studied four different methods under four renowned teachers. Each time he has been made to feel that he knows nothing and that his former instructor has been at fault.

But what can be done with this pupil? There are those who pose as educators who yet tell us that they despise the cause. No, I will not be an egoist, but will apply my humble abilities with reason and humanity. I will take this pupil away from his piano, I will have him provide for himself a few modern works on music, the names of which I will not mention here lest you should think me guilty of desiring to advertise. I will begin a course of training which should belong to the primary department of our public schools. We must learn to hear and think in sounds, which is the exclu-

sive and distinguishing mark of the musician. Sound is a sensation. I must teach this boy to analyze these sensations, to give a mental account of them, to restore them to a unit in consciousness, which in music is a distinctly musical thought. I must lead him to observe the inter-relations of melody, harmony, and rhythm. In inventing simple phrases, I will not tell him to listen, but will make him analyze each tone mentally by showing him what is to be heard and how he can hear it. Such a method will draw the pupil to the teacher, because he practices knowingly. There are no longer days of darkness because of doubt.

My instructions will further be conducted in this wise:

1. Study many things. If you study nothing but music the chances are that as an art student you are liable to become of a one-sided opinion, perhaps eccentric, so you would lose the moral as well as the intellectual balance, and never realize the complete development of your higher powers.

2. Before an intellectual automatism is gained, the mind must co-operate in every sound, or the organic conditions of knowledge only are fulfilled. So make your standard of musical excellence an intellectual attainment, rather than a technical accomplishment, as is the custom among us. Mechanical consideration should not outweigh musico-intellectual consideration. The former cannot exist in art independent of the latter; it can grow with it, but not precede it.

3. When the time is opportune we shall study the relations between body and mind. You will learn the fundamental conditions of technic. It will be a real guide and foundation to build upon—a science that will make you an intelligent critic of your own practice, and will make it clear to you that technic is not so much a matter of position or manner of touching the keys as you formerly believed. You will learn that technic is the result of certain conditions; that these conditions depend upon the action of the nervous mechanism; that this "active condition" is a feeling, and can be known to the player only, while the teacher can but observe imperfectly by the external movements. These will be interesting facts into which the earnest pupil is willingly drawn. They explain to him why some players execute not only accurately but with refined feeling, while the hands often assume apparently impossible positions. Here will be emphasized for him the knowledge and importance of an automatic technic and the means for its accomplishment; that an act becomes automatic not by thinking of the act, but solely by the repetition of an idea many times. This is the organic condition by which an unconscious activity becomes established.

4. Always listen to a voice of authority. One says that a man cannot serve two masters; either he will love the one and hate the other. But of two masters serve the greater, by which I mean Intelligent Musicianship, and you will in time learn to understand the sensationalism of the mere technician, by whom this whole world has been swept as by a tornado, whose mission has been in the name of art; his influence, both for good and evil, is still with us, but his nobility can no longer be protected under a false or magic garb. Woe unto the sin of technic-mongering, the destruction of talent and sound musicianship!

5. Remember that of itself diligence is not sufficient to win success. Diligence must be guided by intelligence, and intelligence dissipates the idea that pure intuition rules the sphere of art. The genesis of music took its rise in the phenomena of nature. Study the truths of science; they will reveal to you the nature of art.

6. Do not spend much time upon the unprofitable study of aesthetics, even though you have the inclination. Aesthetics is the philosophy of the beautiful in art. It will be sufficient for you if you enjoy the facts of music as you find them in practice. Seek these, and at the conclusion of your studies it will be found that you possess also a philosophy of the beautiful—facts of art comprehended within universal statements.

So let me dismiss my pupil. You will recognize him when you meet him and believe in him. Then you will know that it was by diligence, economy, and the practice of virtue he became an intelligent musician, a good and useful citizen.

## HINTS AND HELPS.

"No great musician is possible without great passions."

What we do well, we like to do. To be a true artist you must first be a true man.

Never give a decision on any point in theory, if you are in doubt as to its correctness, without first looking it up. Do not assume to know that which in reality you do not.

Only he who knows much, can teach much; only he who has become acquainted with dangers, who has himself encountered and overcome them, can successfully teach others how to avoid them.—FORKEL.

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past as I now judge the great musicians of former times. At your age I used to say 'I'; at twenty-five I said, 'I and Mozart'; at forty, 'Mozart and I'; now I say 'Mozart.'"

A very successful way to cure one's self of a fault, is to practise the opposite fault for awhile; for instance, the one who hurries his time must lag it, the one who holds his wrists too high must practise awhile with them too low, the one who has a tendency to play soft must practise too loud, etc.

"It is not his genius," old Zelter once said of Mendelssohn, "which surprises me and compels my admiration, for that was from God, and many others have the same" (thus spoke his attached teacher). "No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility toward himself, and his actual adoration of art. He will gain a name in everything he undertakes."

"Music," says Burney, "may be applied to licentious poetry, but the poetry then corrupts the music, not the music the poetry. It has often regulated the movement of the lascivious dances, but such airs, heard for the first time, without the song or dance, could convey no impure idea to an innocent imagination, so that Montesquieu's assertion is still in force, that 'Music is the only one of all arts which cannot corrupt the mind.'"

ABOUT PLAYING THE LESSON OVER FOR THE PUPIL.—Many teachers just play the lesson over for the pupil and then say (like Bach): "It must sound like this." This is sufficient for advanced pupils only; for all others much more instruction is necessary, viz., what to do in order that it may "sound like this."

Neither is it always necessary to play the whole, perhaps very lengthy, piece over for the pupil; a few single isolated passages are often sufficient to pave the way for a thorough understanding.

Sometimes, when we have a strange piece rather difficult to understand (for example, the first pieces of Bach, Schumann, or Chopin), it is necessary to play the whole piece over before the pupil begins to practise on it; at other times, however, it is a good plan to let the pupil work his way alone, a little way, perhaps, in the interpretation and manner of execution of a new piece, and afterward give him the necessary directions, or perhaps practical help by playing it all over for him.

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability, until they play it correctly, in their own estimation, or till they do not see anything more in it; then let the teacher's judgment and experience exert their influence upon the work. During the first year the teacher should play nearly everything over repeatedly.

L. KOHLER.

—As the defective links of a chain, even if singly repaired, do not repair the chain completely, so any single measure of a piece, though slowly and carefully practised (and thus mastered) does not make the pupil play the whole piece properly, unless the measures before and after are joined to it, so as not to leave the slightest inequality. So we shall find the usual mode of playing a piece a hundred times or more over is only a waste of time.

Take that measure or measures out which do not go smoothly, practise them carefully, and, after having done so, bestow the greatest pains to join them to the adjacent measures.

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**FAILURE IN MUSIC,**

BY A. J. GOODRICH.

RECENTLY I attended a concert by the "advanced" pupils of a certain institution. I was led to suppose that the performances, if not artistic, would at least show the results of good instruction and conscientious endeavor. The programme consisted mostly of piano solos and there were six "graduates." Three of these stopped in the midst of hopeless musical wrecks, and one made four attempts to start a certain strain before she could continue the performance. The affair was so unusual and so embarrassing as to be undurable, and after five numbers I withdrew. Since then I have endeavored to analyze the causes which produced such unfortunate results, for this concert was not an isolated case which might be dismissed with the remark that the teacher was a mountebank and therefore unworthy of consideration. Such occurrences are common, and, in truth, about sixty per cent of musical instruction is a failure. Where the failure is so complete, as in the case recorded, it betrays not alone poor instruction on the part of the teacher, but a lack of intelligence on the part of the pupil. And this is the greatest obstacle to be overcome.

Otto Hegner has had one of the greatest teachers in the world to guide his course; but without any instruction whatever he would have achieved some degree of success. His whole nature is musical, his mind is prematurely developed, and his susceptive faculties bear the imprint of every emotion experienced or fact discovered. An artistic recital, an orchestral concert, a volume of poems, a Bach fugue, or Beethoven sonata, each in turn preaches its sermon, and Master Hegner profits by the lesson. It is easy enough to instruct such a pupil; but how few there are like Otto Hegner! We must deal with what we have. The mind of the average pupil is dormant; it has never been thoroughly awakened from its quiescent state. The great need is, *how to apply mental force*. Therefore it is a matter outside the domain of music, and this will explain why so many brilliant performers and celebrated musicians are unsuccessful as pedagogues. The very first requisite to the pupil's success (*the ability to think*) is overlooked by the teacher, who excuses his failure by attributing to the pupil natural obtuseness. If teachers would blame themselves with this quality the problem of teaching would find more frequent solutions, for the fault of failure can rarely be laid at the student's door. Even if his mind is not naturally receptive, that is not his fault. It is the teacher's duty to appeal to the kindred senses in such manner as to stir and awaken the dormant mental forces. Suppose the teacher sings a tone and asks the pupil to discover the corresponding tone on a piano or organ. The attention is here concentrated upon a single tone and the ear is appealed to. Then there is a remembrance carried in the mind of something to be compared with its equivalent. The corresponding piano tone will be discovered on account of its resemblance in pitch to the tone sung. The difference in quality between the vocal and the instrumental tone will also be noted. The latent faculty of thought is thus aroused through the more external and less dormant sense of hearing. After the pupil has discovered in this manner a number of piano tones corresponding to those of the voice, the teacher may announce that a given tone will be sung,—middle C, for example. By ascertaining at the piano the union of this vocal sound, the pupil would know, without being told directly, that the key employed in producing this given tone is known as C. Sight may also be employed in this synthetic method of appealing to the brain, thus: Ask the pupil to describe the piano key known as C. This is a simple mental process, in which the mind is called into action through the sense of sight. The various piano keys known as C may then be discovered by the pupil.

If the teacher sings the next diatonic tone above C the natural inference to be drawn is that the new tone is D. The fundamental harmonies of the tonic, subdominant, and dominant may be indicated in the same manner, and the pupil will thus learn to designate the keys without being deprived of the inestimable privilege of acquiring this information through his own discoveries. Every

fact or idea thus possessed is doubly valuable; for while in this manner a more permanent impression is produced, the process of mental activity stirs the mind and gradually prepares it for the perception of cause and effect, natural phenomena, etc.

One may be told that Haendel was born in 1685, and yet the statement may produce no effect. There is, apparently, no association, nothing calculated to exercise the mind, and therefore no impression is made. But if I am informed that Haendel was born a few years after Couperin and Domenico Scarlatti and in the same year as was J. S. Bach, I can associate these names together as creators of an important epoch in musical history. The birth-date of Bach gives me that of Haendel, and I naturally assign them to the epoch which began with Corelli, Couperin, and the elder Scarlatti. Association and comparison are thus brought to bear upon what would otherwise have been a bare statement of fact. Upon this principle I would conduct the entire scheme of music instruction. The result upon a pupil would be a mind developed to such an extent that it could apply the principles of music science directly and intelligently to any branch of the art. According to this method, an ordinary pupil in the fourth grade might learn the cadenza in Godard's second Mazurka in sixty seconds; whereas students have been known to practise several days upon this same cadenza, and even then to be ignorant of the scheme upon which it is built.

It is so with every work undertaken: the average piano pupil consumes so much time in learning an étude or recreation that the music becomes satiating before it is learned, and all interest in the matter therupon disappears. At least one half of the time might be economized by analyzing the music and ascertaining the principle upon which it was constructed. (This would also throw considerable light upon the manner of performance, but that cannot be explained here.) The interest, instead of waning, would increase, and from two to three hours of each day might be saved through intelligent practice, and applied most profitably to miscellaneous reading and out-door exercise. The art of music has become so complex and many-sided that time-saving methods become absolutely essential. Even the young performers who essay the Bach Inventions and Rococo Suites should have a thorough understanding of the rudiments and nomenclature of music; all the chords, keys, and scales; some digital skill and command of the keyboard, and at least an elementary knowledge of musical analysis. Beyond this there is greater technical achievement and its application to expression, harmony, composition, form, sight-reading, history, acoustics, analysis and interpretation, the theory of pedaling, and a general understanding of vocal music and the various important musical instruments. All of these essentials find their particular application in the performances of every great artist, and even the equipment which a country music teacher requires is so considerable as to demand the most rational method of applying mental force and imparting knowledge.

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It may seem strange that woman who has done so much for music, whose nature the essence of which is love, as Wagner affirms, has never composed a typical love duet. Rubinstein observes this fact in a recent article but he fails to tell us the cause of this. There are in woman natural powers that assert a stronger influence than art creation.

Man's passion is more demonstrative, more aggressive by nature; and when genius prompts him, he sears up to unlimited heights, unchecked by any considerations about the world, except those of the strict art-value of his creation.

But the genius of a true woman is never powerful enough to burst the bonds of inner nature that hold her fettered.

Her love may be stronger and more enduring than man's heaven-storming passion; a true woman may die for love, but she will shrink to the end of her life from letting the world have a glimpse into the sanctuary of her innermost feelings.

HENR. SCHILPFARTH.



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### PUPILS THE TEACHER'S STANDPOINT.

BY D. A. CLIPPINGER.

I PRESUME all teachers of singing have pretty much the same experience. They come in contact with about every variety of people known to have inhabited the earth since the Adams creation. They say about the same kind of things about their voices and previous teachers. They state their likes and dislikes in language oftentimes more forcible than elegant, and show that the musical fraternity has at least made some sort of an impression on them. But what impression have these people made on the fraternity? I shall mention a few varieties of the "genii homo" that haunt the studio and remind the teacher that he has his world of friends and foes. First, there is the singer from the "Gesangschule" master, a ruler who can't tell whether he breathes through the larynx or the alimentary canal, and doesn't know his diaphragm from his "Gesundheit," and yet he impresses you, or tries to at the outset, that there is but one way to sing, and that is the cyclamen method, in the face of the fact that he can't tell you whether the Italians are Caucasians or Mongolians. Do you teach it? I have in mind an instance which came to my notice a short time since. A lady came to consult me about voice lessons. I asked her if she had ever studied. She had not. She replied by saying if I taught the Italian method, saying that she thought that was the only way to sing. I asked her what she meant by the Italian method, and wherein it differed from the other schools of singing. I might have made a startling discovery just then, and that is that she had never heard of any other method. I have never seen her since, but I imagine she will not "spring" method on the next teacher she meets.

The next is the individual who decides to study singing, and wants his voice tried. After you have heard him sing, he tells you all about it, how his falsetto sounds rebuffing, and his middle register is a little featherly; but his low tones, why, you could walk on them, and you won't find a man who will give such exercises as will give him such and such a result. He will be able to sing down to the bottom end of thunder. He evidently imagines that the possibilities of his vocal apparatus are totally beyond your comprehension, so he enlightens you.

I have in mind another variety. This young lady has never studied. You find she has no mental conception of the production of a tone. Her voice altogether inexpressible, and she is not able by which to measure her efforts. You see at once that she is a great "wailing" mouth before any substantial progress can be made, and you admonish her in your most forcible manner to refrain absolutely from singing, aside from her lessons, until she has correct mental conceptions. What is the result? Without even notifying you, she misses your teacher mean while he has practised.

There is yet another class with which the teacher is brought in contact, and which makes him long for the cool, damp, uninterrupted seclusion of the silent tomb. This individual commences enough time to develop an ordinary voice in selecting a teacher. He wants to take a lesson or two to see how he likes your method. He says if he likes it, he will take a whole term. What a colossal moment of time! How many hours of microscopic is his knowledge compared with his common self. He knows no more of the relation of the throat sustained to singing than the average woman does of the tariff; yet he constitutes himself a judge to sit on your method, and pronounce it guilty or not guilty, as his fancy dictates. I once met a young American in Berlin who told me he had taken a lesson of four different teachers before he found one who had the right method. This young Solon had about our octave of voice, and that in a sadly debilitated condition. I fancy he would have to try a great many before he would find one that could make a singer of him. The three men he refused all have a national reputation.

I have said nothing of the way in which I dispose of these cases; perhaps I shall later. It is enough to bring up from the tomb of Porphy. I have mentioned a few individuals that cast their shadow about the studio, and bring with them a child-like, condescending air. Do not think all pupils are like those mentioned. I am happy to say a very large majority are different. There are those who make the studio look brighter every time they enter it. But that is another story.

On every side we see the teacher held up to public view, sired, renovated—yea, disintegrated—for the morbid satisfaction of a class of people who had much better be engaged in their own mental improvement, and it is only proper that they should get a glimpse of these things from the teacher's standpoint.—*Musical Visitor.*

NATURAL gift may produce a poet, but it does not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work.—*F. Brendel.*

### NEW PUBLICATION.

Lent is with us, and choirmasters are busy preparing for their Easter services. Composers of church music are also putting out new anthems, etc., suitable for Easter services.

It is rather difficult to select for special mention any from the list sent us by Novello, Ewer & Co., for the entire selection is composed of strong, well-written choruses. But to aid those of our readers who are distant from their bases of musical supplies, we will name some most likely to be useful to them.

An excellent "Te Deum" is that by Arthur Henry Brown; it will repay the somewhat hard work it will require for its proper giving. "The Day of Resurrection," by Rev. E. V. Hall, is smooth, well harmonized, and singable. An effective thing for Easter is the "Story of the Cross" with interludes for organ. It is by John Stainer and by Myles B. Foster. Both are good.

A glad halloo in "Thanks to God," by John W. Tritton. It has some tenor solo work. "Bless Thou the Lord," for soprano or tenor solo, quintet, and chorus is also very effective. These anthems are all written by experienced church composers and offer a good opportunity for devout and appropriate music.

They (Novello, Ewer & Co.) have also published the "Canticas Vexilla Regis" ("The Royal Banners Forward Go"), for Soprano and Bass solo, chorus and orchestra, which is a very strong work by H. R. Shelley; "Te Deum Laudamus," by George Henschel also a fine piece of choral writing; "Home of Titania," by B. Tours; and "The Basket Makers," a cantata for two-part choruses for treble voices by Baese and Clement Lockman.

Concave's fifteen Vocalises for Soprano, edited by Alberto Randiger will meet with the approval of voice teachers because of the reliability of this edition, especially pains having been taken to correct the phrasing and breathing marks.

They are issued in fine form and should be in demand. A. L. M.

### PRACTICAL METHOD FOR THE PIANOFORTE FOR PRIVATE OR CLASS LESSONS.

in two books, by Henriette Baker. Each 75 cents. Published by Wm. H. Boner & Co.

This work is the outcome of fifteen years' experience in teaching in the primary and intermediate grades of pianoforte training. All concede the immense value of this foundational work, and yet there is comparatively little work of really first-class quality done among the masses.

Miss Baker is fully qualified by training and experience for the task she set herself in this method.

It is graded gradually to prevent the formation of bad habits by too great haste, and yet it will constantly advance the student.

Preference is given to the left hand, and the first work in any new exercise is done by it before the right hand is brought into play.

A few finger exercises are interspersed (and necessary they are, too), but not in such numbers as to appal the child.

Very great care has been used in selecting the material embodied in the work.

There is not a great deal of written directions, perhaps some will think not enough; but the few directions given in the preface and throughout the work, if supplemented by care and observation upon the part of the teacher, will be found abundant.

Book two, which is soon to follow the one first issued, will contain the scales, major and minor, and exercises for the further development of the learner's technic.

Each book is of reasonable size and cost and can be used completely, so that there is no loss for the user by reason of impractical or too voluminous contents.

A. L. MANCHESTER.

**A SOUND-PROOF ROOM.**—A correspondent of *Engineering*, London, January 26, in answer to an inquiry regarding the best method of making a perfectly sound-proof music-room, says that it is not difficult to make such a room if proper provision is made in the course of building, but to make a room sound proof in a house that is already built is an expensive matter. The floor must be lifted and filled in with silicate cotton, while on top of each joint a strip of hair felt must be laid before nailing down the floor. The walls must be studded with vertical studs, either lathed or covered with wire netting, and the spaces between the lathing and the original plaster filled with silicate cotton before replastering. The ceiling must be treated in like manner. If there is a fireplace it must be filled with shavings or cut paper.

## Gavotte - Romantique.

Allegretto.

OSCAR LANG.

The sheet music contains five staves of musical notation. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is one sharp (F#). The time signature is common time. The music includes various dynamics such as *p*, *f*, and *cresc.*, as well as slurs and grace notes. The piece ends with a final dynamic of *f*.

2

Fine

p

rit.

2a \* 2a \* 2d \*

p una corda

2a \* 2d \*

mf tre corde

2a \*

dim.



## MANDOLIN SERENADE.

*Edited by Nathan Sacks.*Moderato.  $J = 84 - 92$ 

C.BOHM.

Musical score for Mandolin Serenade, No. 1637, by C. Bohm. The score is written for mandolin and consists of six staves of musical notation. The tempo is indicated as  $J = 84 - 92$ . The dynamics include *p*, *dolcissimo*, and *riten.*. Performance instructions such as grace notes and slurs are also present. The music is in 2/4 time and major key.

Musical score for Mandolin Sere. 4, page 5. The score consists of five staves of musical notation for mandolin. The first staff starts with a treble clef, a key signature of four sharps, and a common time signature. It features sixteenth-note patterns with various slurs and grace notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It includes eighth-note patterns with slurs and grace notes. The third staff continues with a treble clef, four sharps, and common time, showing sixteenth-note patterns with slurs and grace notes. The fourth staff starts with a bass clef, one sharp, and common time, featuring eighth-note patterns with slurs and grace notes. The fifth staff concludes with a treble clef, four sharps, and common time, displaying sixteenth-note patterns with slurs and grace notes. Various dynamics and performance instructions are included, such as *poco riten.*, *mf a tempo.*, *mf*, *cresc. riten.*, and *f*.

6

Mandolin Sere. 4

pp

*ten.*

*cresc.*

*mf*

*dimin.*

*p*

*mf*

*ten.*

*cresc.* *riten.*

*f*

*pp a tempo.*

*ten.*

*cresc.*

*mf*

*dimin.*

*p*

Musical score for Mandolin Sere. 4, featuring five staves of music with various dynamics and performance instructions:

- Staff 1:** Dynamics *p dolcissimo.*, *p a tempo*. Instructions: *tao*, *\**, *tao*, *\**, *tao*, *\**, *tao*.
- Staff 2:** Dynamics *riten.*, *p a tempo*. Instructions: *tao*, *\**, *tao*, *\**, *tao*, *\**, *tao*.
- Staff 3:** Instructions: *tao*, *\**, *tao*, *\**, *tao*, *\**, *tao*.
- Staff 4:** Dynamics *riten.*, *a tempo.*, *una corda.*, *p*, *pp*. Instructions: *dimin.*, *tao*, *\**, *tao*, *\**, *tao*, *\**, *tao*.
- Staff 5:** Dynamics *pp*. Instructions: *tao*, *\**, *tao*, *\**, *tao*, *\**, *tao*.

HELIOTROPE.  
Morceau à la Gavotte.

Tempo moderato e maestoso.

Henry Houseley.

The sheet music consists of five staves of musical notation. The first staff begins with a dynamic of *p* staccato. The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff starts with a dynamic of *cres.* followed by *f*. The fifth staff begins with a dynamic of *p*.

A handwritten musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first measure starts with a dynamic of *p*. The second measure contains the instruction "cres." above the treble clef staff. The third measure contains the instruction "ten" above the bass clef staff. The fourth measure contains the instruction "m.p" above the bass clef staff. The fifth measure starts with a dynamic of *cres.* above the treble clef staff. The sixth measure starts with a dynamic of *ff* above the bass clef staff. The seventh measure contains the dynamic *p* above the bass clef staff. The eighth measure contains the dynamic *ten* above the bass clef staff. The ninth measure contains the dynamic *p* above the bass clef staff. The tenth measure contains the dynamic *cres.* above the bass clef staff. The eleventh measure contains the dynamic *f* above the bass clef staff. The twelfth measure starts with a dynamic of *ff* above the bass clef staff. The thirteenth measure contains the dynamic *p* above the bass clef staff. The fourteenth measure contains the dynamic *f* above the bass clef staff. The fifteenth measure contains the dynamic *p* above the bass clef staff. The sixteenth measure contains the dynamic *cres.* above the bass clef staff. The seventeenth measure contains the dynamic *dim.* above the bass clef staff. The eighteenth measure contains the dynamic *p* above the bass clef staff.

Musical score for piano, page 10, measures 1-10. The score consists of five systems of music, each with two staves (treble and bass). Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

A handwritten musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first staff shows a dynamic *p*, followed by eighth-note chords and a sixteenth-note figure. The second staff begins with a dynamic *cres.*, followed by *f* and *ff*. The third staff starts with *p*, followed by *ff*. The fourth staff features dynamics *rit.*, *ten.*, *cres.*, *f*, and *ten.*. The fifth staff concludes with *p*, *ten.*, *cres.*, *ten.*, *f*, and *ff*.

# THE HARMONIOUS BLACKSMITH.

## Aria con variazioni.

From the 5th Suite.

The following composition by HÄNDEL affords a variety of excellent practice. At the present stage of progress it lies very easily for the fingers, and a proportionately greater attention must therefore be paid to tone and style. The melody must be broad vocal and dignified.

Molto tranquillo e semplice.

G.F. HÄNDEL.

At **a**) and in all similar places, be sure to hold the sustained tones their full value. At **b**) be sure that the melodic idea goes down to the second 16th note, instead of remaining upon the upper, as would be the modern method. At **c**) take the B in the bass with the left thumb, but substitute the right thumb for holding it. In VAR.I. at **d**) and similar places, be sure that the melodic idea takes in all the 16th. notes, as if the soprano part were played by a violin, the low B being an alternate tone. Bülow marks the upper notes as 8ths, thus making a sustained melody — which impairs the variety of effect. In the closing measures, however, the sustained melody is permitted to sound out.

The musical score consists of five staves of piano music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is A major (three sharps). The music includes dynamic markings such as *f*, *p*, *cresc.*, *dim.*, *cantabile.*, *poco cresc.*, *dim.*, *sfz*, *e*, *sfz*, *espress.*, *dolce.*, *f*, *cresc.*, *sf dim.*, *p*, *cresc.*, *sf dim.*, *p*, and *cresc.*. Fingerings are indicated above many notes. Performance instructions include "il basso non troppo legato e molto distinto" under the bass staff. The score is divided into sections by measure numbers and section titles like "Un poco più mosso." and "VAR.2".

At *e* the bass is to have a distinct sound, instead of the modest and ineffective tone-quality common to the left hand. At *f* the small notes are to be understood as the trill written out in full. In VAR III the 16ths must not be too light, but have melodic quality. The prolonged and staccato tones in the bass must be duly distinguished. VAR. IV has again a running bass, where the tone quality usual to the right hand must be produced by the left. The last variation the most brilliant of all, the running passages with a more solid tone than fast runs are generally played with.

Più animato.

VAR.3.

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The key signature is A major (three sharps). The tempo is indicated as "Più animato".

**Staff 1 (Soprano):** The vocal line features eighth-note patterns with fingerings (e.g., 1 2, 3 4, 5 6) and dynamic markings like *p*, *p*, and *ten.*

**Staff 2 (Bass):** The bass line provides harmonic support with sustained notes and eighth-note patterns.

**Piano Accompaniment:** The piano part includes chords, bass notes, and eighth-note patterns. It features dynamics such as *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), and *f* (fortissimo).

**Performance Instructions:** The score includes various performance instructions like *ten.* (tenuto), *leggiero* (leggiero), and *poco a poco cresc.* (poco a poco crescendo).

L'istesso tempo.

VARA.

*mf leggiero.*

*dim poco*      *a poco*      *ten.*      *p*      *ten.*

*ten.*

*ten.*      *mp*      *cresc.*      *dim.*      *ten.*      *espress.*      *cresc.*

*f*      *marcato.*      *accel.*

VAR.5.

**VAR.5**

Sheet music for piano, Var. 5, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes treble and bass clefs, sharp key signatures, and various dynamics such as *f*, *p*, *cresc.*, *dim.*, *sosten.*, *ten.*, and *mf*. Performance instructions like fingerings (e.g., 1, 2, 3, 4, 5) and grace notes are also present. The music shows a progression from dynamic contrast to sustained notes and finally to a powerful ff dynamic.

## G. SCHIRMER, NEW YORK, RECENT PUBLICATIONS.

WILHELM AUGUST AMBROS, *The Boundaries of Music and Poetry. A Study in Musical Esthetics*. Translated from the German by J. H. Cornell. Cloth, \$2.00 each.

Ambros probably has done more for the cause of an analysis and valuation of musical literature down to Zecilio, Monteverde, and Frescobaldi, first attracted general public attention by the publication of this essay whose little heads this notice. It was issued in 1856 as a reply to Bainbridge's article in the "Musical Times," in which it was suggested that Ambros's article was a last word in the controversy over the limits and limitations of musical expression.

It may be well to state in advance that Ambros sees all the style and character of music as they appear to so many lesser treatises on musical esthetics. His dictum has all the plausibility of sincerity; the profundity of his thought takes the form of contemplation, depth of his knowledge is apparent, and there is a wealth of sparkling commentary, and the steady glow of an ardent intellect seeking to penetrate through hazy reasonings to living realities. In a word, he is a man who is sure of himself and willing to bring to its personal a fair share of attentive concentration.

He joins issue with Hancke on the latter's dictum, that the only subject matter of music is a formal set in motion by some force beyond itself. For him, the subjective element of composition is solely the musical theme and its development; that feelings are neither the aim nor the subject matter of music, because music possesses no means whatever of expressing them. But he does not ignore the influence of the attitude of music to the other arts; then takes up the formal and the ideal sides of music, and establishes the points of contact between music and the other arts. He also discusses the relation of music to the heavier sciences from music, as transfer back to it; he strikes the keynote to which that school of musical critics who are fond of dogmatizing in the art as one essentially consisting in "the expression of sentiment" are prone. He also discusses the question of the descriptive, esthetic powers, wherein the "descriptive" powers of music are so monstrously exaggerated. The dangerous side of such caricatures of the tendency of music to the other arts is pointed out, with fine italicized touches. Music in its objective attitude besides poetry—*as the product of the subjective intellectual activity of the composer*—is the product of the subjective intellectual activity of the listener. The author's views on the nature of music as a science of music; such are the further subdivisions before the impartial and very judicious conclusion, that "we may very well sympathize with the spirit, not merely of a student or lover of a skillful composition, but with the very real and genuine lover of his art." As a corrective to the extreme views of Hancke, this little book has high and permanent value.

MUSICAL FORM, by Ebenezer Prout, B.A. (Lond.), Prof. of Harmony and Composition at the Royal Academy of Music. Cloth, \$2.00, net.

Mr. Prout's series of text-books on musical theory presents various remarkable features. The reader will find that it attacks the popular notion of musical establishment in view of the new interest in the forms of the several volumes, that now under consideration forming the sixth: its predecessors, published within the brief space of four years, included: (1) The Elements of Music; (2) Counterpoint and Strict and Free; (3) Double Counterpoint and Canon; (4) Fugue (synthesis); (5) Fugue (analysis); No. 6 will be followed in due time by a volume on the Art of Arrangement. The writer, who is a young student of one of these books, has the advantage of being able to refer, at any stage of his progress, to parts identical in conception, and covering the entire ground to be gone over in a course of theory applied to practice.

A further advantage resides in the simplicity of plan and clearness of definition, and the resulting lucidity of presentation of the subject-matter. In the first five volumes, the author follows the traditional musical constituents—Melody, Tonality, Rhythm, Proportion, and (in a lesser degree) Modulation and Development—and defines them in order; but in the sixth volume, he begins with the "rhythmic conditions" whence it follows that rhythm in music "is entirely a question of the position of the cadences." Whether the author's definitions coincide with the views of other authorities or not is quite beside the question, considering the originality of his method of treatment. The author's views in matters relating to musical theory, it is true, however, a stern requirement that a writer should be not only clear in detail, but thoroughly conversant with the history of the subject, and in a high degree of proficiency. Following fundamental definitions of the sentence and its members (that of the Motive being particularly mentioned), three chapters are devoted to the "rhythmic conditions" of music, the theory of tonality being held well apart, the employment of absolute modulatory means (the triad) dealt upon at length, and that of dissonant chords ("discoaccords") very fully treated; frequent quotations from the works of leading writers on musical theory are given in full, and in these chapters, as elsewhere in the series. The construction of sentences in regular rhythmic form now follows, supplemented in the next chapter by a section on the "rhythmic conditions" of the sentence.

The concluding chapters are devoted to an explanation of the building-up of complete movements by combining sentences in simple Binary and simple Ternary form, illustrated by 22 movements from classical works, and ending with a chapter on the "rhythmic conditions" of space forbidding further commentary on a work which, taken as a whole, is the most thorough and comprehensive English treatise extant on musical form.

THE ALGERIAN, A Comedy Opera in Three Acts. Book by Glen Macdonough. Music by Donald De Koven. Vocal Score. Price \$2.00.

### PRESS NOTICES.

The opera made a decided hit. \* \* \* The score contains some of the best work that the composer has done. \* \* \* W. Y. M. *New York Times.*

Mr. De Koven's music is very far superior to that which he gave us lately, and is fresher in melody, brighter and more buoyant in mood, more facile and simpler in rhythm, and altogether more dainty in vocal and instrumental treatment. It always light and at times frothy, but it is never flat or commonplace. \* \* \* *New York Tribune.*

It is all tuneful, graceful, clearly expressed, sweetly harmonized, and effectively scored. *Commercial Advertiser.*

Mr. De Koven has maintained himself on a higher plane than in his last two efforts, and in such numbers as the Tambourine Song he must have labored hard for the goal set by no less a person than Delibes. The collaboration here creates an opera which it is a pleasure to hear. \* \* \* *New York Tribune.*

### For Sale by all Music Dealers.

The Monthly Bulletins issued by G. Schirmer are intended for all interested in Music. Will be sent free to any address.

## FLOTSAM AND JETSAM.

A CLASS of writers has arisen which, possibly because of an excess of pugnacious originality, combat almost every principle of musical theory or practice.

If they cannot find something substantial to oppose, they will set up propositions apparently for the pleasure of demolishing them.

Research and investigation are certainly necessary adjuncts to progress and culture, and no one who is interested in musical science or art will cavil at them, but one who is in touch with current musical literature cannot fail to observe a tendency toward verbiage and hair splitting analysis.

The difference "between tweedle-dum" and "tweedle-dee" has become very important, and it is of vital interest whether, in teaching piano technic, the teacher is on the right side or the left.

Speaking seriously, there is too much attention and stress laid upon the minor details of pedagogy, interpretation, etc., with the result of a loss in larger and more important matters. It is a case of the beam and the mote. These demolishers of men of straw strain at the gnat and swallow the camel. It is a good thing to keep the letter of the law, but much better to adhere to its spirit.

\* \* \* \*

The abridged reprint from the *London Musical Times* is a case in point:

In one of her essays, George Eliot speaks of a man who makes himself haggard at night in writing out his dissent from what nobody ever believed." Writers on music seem to take a special pleasure in this form of exercise. One, for instance, will write a pugnacious essay to prove that music without melody is an abomination. Every living soul who cares for music already holds the same opinion; but that is of no consequence. He writes his essay all the same, and his readers imagine that some one, somewhere, must have written in favor of music without melody. Of course, it never dawns on the author that another may find "melody," where he hears only disconnected sounds; or that even when the perceptive powers are equal, it is possible for one man to hear widely different ideas of the conditions essential to a good melody. Another popular subject with the "two-tweeds-and-two-not-fives" school of writers is that of the "descriptive" or "representative" powers of music. Here they have a still larger field in which to play the exhilarating game known as "kicking at an open door," and it is astonishing to reflect how many intellectual athletes—from Hood downward—have wasted energy in playing it. The latest is a writer in *Macmillan*, whose initials, "W. H. T.", are appended to an article on "Descriptive Music," in which considerable acumen, much care, culture, and thought have been expended in proving that music, without words, though it can depict the *feelings* called up by a particular landscape, cannot convey a *picture* of the landscape to the mind of a listener. But who, in the world, could? Already a musician has dismissed the subject with a smile, and said, "I suppose that it can't!"

Alas! the musician has dismissed the subject.

The subject of music as a representative art, some holding that it can depict a variety of emotional or mental states of more or less distinctness, and others denying its representative powers altogether. But surely no one, competent to speak on the subject at all, ever suggested that music, *without the aid of words*, could depict *things*, as well as mental states—mountains, for instance, as well as moods. To write as "W. H. T." does, as though the "aims and methods of modern musicians" were the representation, by music, of "scenes," is to further bewilder the mind of the amateur, already sufficiently puzzled by the conflicting arguments of doctors who disagree; and may even induce the simple to suppose that a school of musical thinkers exists who assert that music can draw pictures of "beautiful landscapes and noble buildings" (to quote "W. H. T."), and that therefore such a view may be tenable.

A possibility which is anything but comforting.

\* \* \* \*

The following clipping suggests the question, How many of our present day organists could do likewise? East training is a much neglected branch of musical instruction, even the best and most conscientious teachers overlooking it. Yet no line of musical development is so important to true musicianship.

The Eruds have published editions to it, and W. S. B. Mathews, in his "Twenty Lessons to a Beginner," lays much stress upon it; still, it is not receiving the care it should.

Read the paragraph below, and test your own powers in this direction:—

Many of our older readers will recollect the controversy on "Key Color" and its cousin, "Absolute Pitch," which raged in these columns some years ago. In which connection Mr. H. Cooper relates a good story concerning Sir George Elvey, the organist of St. Paul's, announced in our January issue. Says our informant: "In 1858 I happened to be in the organ room with the late Dr. J. St. J. before the anthem Dr. Elvey missed his organ score, and there was no time to fetch it from his house. The anthem commenced with a tenor solo, which was taken up at a signal from the organ-pew. During its performance, Dr. Elvey said to me, 'If I had not forgotten the key, I could come in with the chorus.' He listened anxiously for a clue to the key. Curiously, we had both only a day or two before tried to puzzle each other in finding the pitch of notes struck at random on his piano-key. I felt quite sure that I had discovered the key, but I should embarrass myself by a suggestion, I waited for the Doctor to speak first. 'B flat,' he whispered, hesitatingly. 'No, it's C sharp.' I replied. Then he tried to catch an interval or two, as the organ was on the final cadence, and came down with a full crash on the keyboard with the first chord of the chorus. His accompaniment was for the most part improvised, for he had forgotten the composer's score in several passages. But his true ear caught the vocal parts so accurately that his natural genius supplied the rest."

### Musical Opinion

\* \* \* \*

It is sometimes advisable for even a popular artist to retain common sense and self-control. We are inclined to grow large rapidly by reason of success, and it often requires a severe rebuff to bring us back to a proper elevation.

"Pride goeth before destruction and a haughty spirit before a fall." So the subject of the squib below found out to his cost:—

A Russian artist lately took a musical critic to task in a very public and uncomfortable way. The critic had dealt rather severely with the performances of a Russian operatic company, and especially with M. Lianoff, one of the singers. On the conclusion of the first act of a piece on the other evening, M. Lianoff advanced to the footlights and addressed the audience, the critic who was seated in the front row of the stalls, in a high tone, exclaiming: "So you are the driving idiot who said I was unable to enunciate half the syllables in any word I utter. What should you say to my pronunciation in addressing you as a dunderheaded fool?" The critic, rising very deliberately and bowing gracefully, replied, "I should say that you were drunk and incapable." A tumultuous scene followed. Part of the crowded audience and the orchestra evinced a desire to lynch the journalistic offender, but the latter, protected by the police, retained his seat.

A. L. MANCHESTER.

## QUALITY, RATHER THAN QUANTITY.

BY JOHN FRANCIS GILDER.

There seems to be a growing disposition upon the part of pianists to see how large a number of pieces they can present at their concerts. Instead of learning their solo perfectly, and producing the greatest possible effect with each, they often play some of them in a careless and ineffective manner.

I have heard, in later years, pianists of great reputation play some of their selections in a manner that gave me the impression that they were tiresome and ineffective, while probably the real reason lay in the fact that the players had not sufficiently studied and developed the full resources of the pieces.

The pianists who impressed me the most favorably were Thalberg and Gottschalk. There was a degree of completeness and perfection in their playing that was truly delightful. I never heard either of them play a piece that was not enjoyable.

It is quite certain that their concert repertory was much smaller than that of more modern pianists. It is said that Thalberg never played a piece in public—ever of his own composition—without the most careful and extended study.

It is the same with singers. The two greatest sopranos ever heard in this country were undoubtedly Jenny Lind and Adelina Patti. It is quite true that Jenny Lind's repertory for the concert stage was extremely limited, and it is the same with that of Patti, judging by the more modern pianists. According to general principles, it is better for an artist to perform a certain number of selections in a perfect and effective manner, than to try to impress upon the public the extent of their memories.

The question should not be, "How many pieces does the performing artist play?" but, "How do they render the selections on their program?"—*Musical Record*

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13. " .....	Part 1
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## REGARDING CERTAIN PIANISTS.

BY FREDERIC W. ROOT.

I WISH to speak of a group of pianists that I have run across in the course of my study, having been impressed with, as showing how high the standard of piano-playing has come to be in these days. It is not so much the excellence of their work that I am remarking, as the fact that such great excellence has become to be an every day matter, something which occasions no surprise, and no excitement among concert goers beyond that of a moment in which a master work is being performed in their presence in a grand fashion. Bülow, Paderewski, D'Albert, Pachmann and Josephy are names among active pianists that may be supposed by the masses of concert goers to be in a remarkable degree preeminent among their confreres.

It is probably imagined that one has decided more intelligence in interpreting the older classical works than any one else, and indeed distinctly exceeds in impersonation of technical difficulties; that the velocity of another cannot be matched, etc.

And while the names of Emil Sauer, Alexander Siloti, Clotilde Kleeberg, Bernhard Stavenhagen and many others, may not be entirely unknown in America, they are probably not thought of as being in the first rank of artists. But it must be a very acute critic who can tell in intelligible terms wherein most of these fall below the highest rank. Twenty-five years ago it was so great a rarity to hear a pianist play to our complete satisfaction, the repertory that one must play to rank high, that the few who could do this without some extent blurring the phrases, obscuring the rhythm; missing the pedal, scrambling over the hard places, in short, without cramping and belittling the spirit of the music, stood distinctly apart and were conspicuous the world over.

In the present day the broadest repertory of a pianist is the greatest technical achievement of a Bach, the exquisitely delicate and intense feeling of a Chopin, the subtle and imaginative sense of a Schumann and the technical problems of a Liszt find masterful treatment at so many hands that it is, to me, remarkable evidence of musical progress, although it has the disadvantage of belittling the giants of the piano-forte by multiplying their numbers and taking away the sense of contrast.

The clear-cut velocity of Clotilde Kleeberg's playing is something to hear; and she has a piece "Aeolus" written for her by Gernsheim which gives her powers in this direction full scope. Emil Sauer's treatment of bravura gets more from the instrument than usually seems possible; that is, he does not seem to reach the limit of the piano's possibilities as soon as most others do, but has the knack of making the machine fairly outlast itself; he seems able to go on toward larger climaxes after you have already gone so far that you expect to hear the dull, woodyounding effect which indicates that the limits have been reached. His manner during such passages in that of one who defies the instrument to withstand him; there is no look of effort, but an assured certainty that he will scale the loftiest heights with a dash.

Siloti gives the impression of just as much resources but more reserve. He seems like a young man but has the self restraint of an old one. While playing the Chopin étude in C sharp minor, for example, he can play the right hand runs up to a speed that renders it unnecessary to make those perfunctory riffs that we generally hear, and yet treat the right hand part with unusual and unexpected delicacy.

These players all have a certain mark of high rank which consists in being so accustomed to technical proficiency that they do not feel especially and obtrusively conscious of it; they never seem to display their execution, but fix the reader's attention upon the spirit of the music. Yet the execution is there, and one is made to hear every note in a manner that makes no demands upon one's guessing faculties.

One sometimes thinks that with pianists as with Samson of old, some mysterious power may be imagined to lie in the hair. It will be remembered that it was only after the prophet of old had let his hair grow that he possessed power to pull down the temple. The Paderewski halo may indeed have some connection with "bringing down the house."

Siloti and Stavenhagen, among those I have especially mentioned have neglected, probably from necessity, to avail themselves of this resource; but Sauer has a wealth of hirsute adornment sufficient to account for much digital facility.

As Kleeberg is a woman we will not inquire into the matter as far as she is concerned. Doubtless it is all her own—*Presto*.

Music is a means of culture; it is one of the greatest, and, perhaps, the greatest factor in human civilization. Not withstanding the fact that with the growth of science will it exercise these powers over which it is designed. The present generation of philosophers and teachers are only beginning to search for the real meaning and explanation of the art, and they have not advanced sufficiently to answer even these simple questions: What is music? Wherein consists its great power? —*Karl Mez.*

## SHALL WE TEACH CAUSE OR EFFECT?

BY FREDERIC W. MULLER.

WE read many articles in musical journals about Touch, Tone, Technic, "What we shall Play and how we shall Play it," but very seldom do we find an article dealing with the emotions, the basis of all music.

If the definition that "music is the expression or language of the emotions," be true, why is not more of one teaching directed toward releasing those emotions from their imprisonment? In actual life the principles of cause and effect are closely allied to all our actions, and the child experiences them from the moment of first comprehension. He learns that certain sounds produce certain effects or results, and he is either elated or depressed in accordance. But in studying piano the child is treated as a mere machine, to be directed by the teacher's will, but to be allowed no freedom of thought or feeling under any conditions.

The child in learning to speak, seeks until he finds the sound which will bring the result aimed at. Why can we not allow our piano beginner to seek his tones until he finds those which will express the idea he has, only guiding and assisting as may seem best? It is a fact beyond dispute that vocalists make better pianists than do persons who do not sing, and the reason is self-evident. From the first, they express through the words definite ideas, and this association of thought wedded to music leaves an indelible impression on the mind.

Suppose then, we allow our pupil to take a song learned in the nursery or Kindergarten or elsewhere, and pick out the tones on the piano. Having done so, show him the easiest way to finger the same. Then show how much the addition of the bass will improve it and so working gradually, unfold to the young mind the possibilities of music. If at the same time stress is laid on the crescendo and diminuendo as shown by the more or less relaxed condition of the throat in singing this song, the foundation of expression will have been laid. In due season, follow with some piece in which the rhythm is the principal effect, not forgetting, however, that it is through the melody that the emotions were first aroused.

Working along this line it seems to me we would be moving from the source, with the feeling and not against it. It is much easier to row down stream than up, and when the subject to be taught is a child, to whom anything that savors of work is irksome, the task becomes doubly difficult. The Pestalozzian system may be of use in our work also.

## PRESUMPTUOUS SINS.

BY EDNA B. ANDERSON.

ONCE having your attention called to it, glance cursorily over almost any musical magazine of to-day, and notice the columns devoted to articles, by people who tell you with utmost composure, what was passing in the minds or more often what Chopin, Mozart, Haydn, yes, even Beethoven, meant to represent by certain of their compositions—sonatas, nocturnes or pieces whose form stands for the title, and no explanatory meaning is given by the composer. And we are told if in rendering a certain minor melody (for instance), we try to believe we are portraying the deepest agonies of a suffering soul, we will catch the hidden intent of the master, and all will be well. Now has this ever impressed you as andacious, pure and simple presumption? It has so impressed me and especially as I have read half a dozen different fairy-like romances, woven about a single well-known sonata, each purporting to be the correct, mental motive, that prompted the musical theme.

And does this help us? Are we still children, that we cannot feel pulsing through all our being a more inspired musical sense in the glowing harmonies than any sentimental tale, which may take the fancy, will ever give to help us reach the heights.

Do we not lose sight of the most exquisite shades of feeling that so exalt the tonal world, when we are endeavoring to form a musical picture of a young girl parting from her lover, etc. Will our listeners know that by our rippling arpeggios we are trying to let them know that the maiden's hair is long and wavy?

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## ART AND MONEY.

If music is to be placed on a purely business basis, who will be responsible for its fate in art? It is doubtful if any profession can answer it if the accumulation of dollars and cents is the chief object. The artist should repress all inspiration until he is satisfied with his product; for producing it, is the poet whose fame would not outlast his life; the composer who should wait for a bank check before he wrote his symphony is the composer who would have no place in the temple of fame; the physician who refused to prescribe for a suffering fellow mortal before he received his fee is the man whom the dictionaries define as quack. What is enduring in all arts is that which has no relation to business. An artist must live and he is always worth the salary he receives, but he is what he is through the love for his art, through the instinct which has impelled him to become what he is. If he is a true artist he did not study, he did not live for the sake of making money, but to conquer the art which he loved. How many symphonies have received their worth in money, how many compositions have been rated at their commercial value? Was Milton thinking of the five pounds payment when he wrote "Paradise Lost?" or, coming down to our own times did Dr. Dvorak reckon on the price when he composed his latest symphony? Inspiration, fortunately for the world, has not yet learned business methods and a Schnbert will yield to his genius with no thought of a bank account. Those who deal in art on a purely business basis should remember that they are in danger of depriving art of any value whatever. They are living on the works produced by genius and when genius follows their methods, when inspiration is only a master of dollars and cents, they will be left to starve. We live in a very practical age, but society is held together and makes progress through art. Art is the only saving grace, the only saving factor, free to a suffering world; a Physician who lives only to imprison eternal beauty in marble; to Beethoven and Mozart whose sole object is to allow eternal beauty to speak through their works. Had the world's geniuses been practical men they might have lived in greater comfort but posterity would have been the sufferer. Art is too precious to drag down to a trade basis which only stifles it. If our country is to produce genius perfect freedom must be allowed in preparing and nourishing the intellectual and emotional soil from which genius springs and flowers. Commerce is one thing, art another; both are noble and essential to the welfare of a nation, but commerce nourishes the body and art the soul. Physical health and beauty are beyond praise, but so long as a man remains something more than an animal so long will he need the nourishment that springs from pure and ennobling art.—Leader.

## MOZART ON HIS MANNER OF COMPOSING.

WHEN I am, as it were, completely *myself*, entirely alone, and of good cheer—say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow most abundantly. Whence come these ideas? I know not, nor can I foretell them. These ideas that please me I retain in my memory, and am accustomed, as I have been told, to them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it—that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is! I cannot tell! All this inventing, this composing, takes place in a pleasing, lively dream, and this, as he has said, produced a not easily forgotten gift, which is, perhaps, the best gift I have. Divine! May I thank for? Why my production, taken from my hand that particular style and form that makes them Mozartian, and different from the works of other composers, is probably owing to the same cause which renders my nose so small, or so large, so aquiline, or, in short, makes it Mozartian and different from other people's noses, for I do not study or aim at any originality.

## MORE REPOSE.

BY ALBERT W. BORST.

It is related that Beethoven when asked to name the greatest musical effect replied "the pause." In these days of musical rapid transit, it would be good for us if one would occasionally rest, so that we might ease the strain of nervous tension and examine the construction of our works.

Our musical conventions are hurried along, without giving the participants time to grasp the full meaning of what has been offered for discussion.

Our organ and piano-forte recitals, and many of our concert programs are often open to the same condemnations. Our students are so busy practising technical matter that but little time is afforded for the equally important aesthetic side. And some of our teachers are so much in earnest to perfect said technique, that the opportunities for analysis and other methods of getting at the inner content of the music are rare. *Che sa piano, ce sono*—and it is just this plea for more piano, or repose, that we would urgently recommend. The movements of but few of our symphonies and sonatas are designed for an *attacca*; the vast majority leave a more lasting impression, if a pause between each part be observed. Such a pause is not necessarily meant for talk or relaxation, although sometimes this is really felt as a want. In the majority of cases it would be to muse on what has gone before, possibly to speculate on the form that the sequence of the work will take in its further development. In our music we appear to go on the same erroneous principles as we do with our books: we try to assimilate more than is possible to keep our digestive organs healthy. Let us then have time for musical digestion.

## "PRIDE GOETH BEFORE A FALL."

This hatred sometimes conceived by one singer for another of the same class of voice, and playing the same parts, if not more reasonable, at least is more intelligible. I shall never forget the rage which the tenor Fancelli once displayed on seeing the name of the tenor Campanini inscribed on a large box at a railway station with these proud words appended to it: "Primo Tenore Assoluto," "Her Majesty's Opera Co." It was the epithet "assoluto" (literally alone) which, above all, roused Fancelli's ire. He rushed at the box, attacked the offending words with his walking-stick, and with the end of it tried to run off the white letters composing the epithet. A policeman interceded, "Wait, Fancelli, among other tenors, consider himself alone justly entitled to reserve this grandioso sounding term for his private use. Unfortunately, he could not write the word, reading and writing being accomplishments which had been denied to him from his youth upward. Fancelli had begun life as a *facciottino* or baggage porter at Leghorn; so his ignorance, if lamentable, was at least excusable. He could however, just manage to scribble his own name in large schoolboy characters, but his letter-writing and his autographs for admiring ladies were done for him by a chorister, who was remunerated for his secretarial work at the rate of something like a penny *Pickwick* per month. The chorister, by the way, in agreeing to work on these moderate terms, knew that he had the illustrations tenor in his hands; and in moments of difficulty he would exact his own price and, refusing cheap digests, would not even charge reduced rates.

Occasionally when the chorister was not at hand, or when he was called upon to give his autograph in the presence of other persons, Fancelli found himself in a sad plight; and I have a painful recollection of his efforts to sign his name in the album of the Liverpool Philharmonic Society, which contains the signatures of a large number of celebrated singers and musicians. In this Musical Book of Gold, Fancelli made an earnest endeavor to inscribe his name, which, with the exception of the "e" and of one "i" he succeeded in writing without the omission of any of the necessary letters. He had learned, moreover, to write the glorious words "Primo Tenore," and in a moment of aspiration tried to add to them his favorite epithet of "assoluto." He had written a capital "A" followed by three "s's", when either from awkwardness or in order to get himself out of the scrape he had got into, he snatched up his pen, split ink over the page. Then he took up the split ink over his finger and transferred it to his hair; until at last, when his hand had obliterated the third "s," his signature stood in the book as it stands now—"FANCIELLI PRIMO TENORE ASSOLUTO."

## HAMMER VERSUS PRESSURE TOUCH.

If we strike a piano-forte key with sufficient force to produce even a *mezzo-forte* effect, a knocking sound is occasioned as the finger touches the key, and the hammer strikes the string in a way to jar it; in this case the vibrations cannot be those only which are necessary to produce a pure quality of tone, the effect changing as if it were trying to right itself. A steady pure tone results if we use a particular kind of pressure touch which is noticeable throughout Paderewski's playing; and the touch causes the strings to vibrate as they should. We can easily produce a poor quality of tone on a good piano-forte if we use a poor kind of touch, and we can readily change the quality of tone without touching the pedals. Certainly the quality of tone depends upon the way the keys are put down upon the "touch." C. F. Slamer.

## Questions and Answers.

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In "Evarist Casse's" and "The Etude's" columns, we will print the names of those who receive no attention. In no case will the writer's name be printed to the questions in "The Etude." Questions that have no general interest will not receive attention.

A. D. E.—In "March Heroique," by Schubert, the meaning of M. D. is March Da Capo.

S. M. B.—The best teaching edition of the classics is one of importance; opinions differ. We give ours, which is formed from an extended acquaintance with good editions. For example, in the general edition, for Beethoven's *Cotita*, but in the edition I am using, the new Lifschitz edition is good and inexpensive; for Chopin, the Schlesinger edition; Mendelssohn, the Peters (Kukla); Mozart, the Library edition of Schirmer; Handel, the Krueger edition; Haydn, Peters. The earlier numbers of Lifschitz are not to be desired, but the late numbers are equal to the best. Peters' edition is always reliable. The Steinberger edition is not fully appreciated. The new Library edition is equal to any of the foreign editions.

M. A. L.—A course of study in the history and science of music can be given, but it will not be adapted to every one, especially if you wish to pursue it without an instructor. You might begin the studies with Palmer's "Primer," Landorn's "Writing Book," and Clark's "Theory to Piano Students." The next stage would be work on harmony. However, in this field, there is a wealth of musical literature; among them we will mention, however, Busoni, Brahms, Fétis, Gounod, Liszt, the works of Paganini, Michael, Jafferson (counterpoint), and Banister. In history, the field is not well covered. "Grove's Dictionary" should be the first work in every musician's library. It is expensive, but contains everything relating to music. Ellinore's "History of Music" is a good general text-book on this subject; also Langhans and Ritter have written good histories. We hope soon to give our readers a full course of reading and study. For summer school, see THE ETUDE in a month or two.

T. J. L.—In Da Capo the second ending only is observed. Notes or chords that are tied, but have staccato marks attached, are treated. This seems like a contradiction, but it is the only way of marking the portamento touch.

S. C.—We have answered this question several times; no later than in last month's issue. Perhaps some of our readers can suggest something that has not occurred to us. It is on the habit of not striking chords together.

D. M. C.—About touching time to pupils. Beginners and pupils who are not naturally thorough, usually lack a correct knowledge of note values. These pupils need such instruction and work as Landorn's "Pupils' Writing Book" will furnish it. Those pupils who are wanting in time sense, and are desirous for rhythm, should practice pieces with marked time and with a regular and positive content. Furthermore, teach the pupil to rest upon his feelings for time, the even flow of accent and regularity of tones; for time is a matter of inner feeling, not forgetting duet playing.

M. D.—The last edition of Landorn's "Reed Organ Method" contains a full description of how reed organs are made, and also, how to use the stops. This latter subject is very clearly and fully treated.

A. M. R.—The two finger exercises of the "Mason Technic" can seldom be successfully practiced with both hands at a time. Some of the best teachers require the pupil to work with the second and third fingers only, for two or three months, perfecting the touch, and especially, acquiring the fully developed condition requisite for clear playing in velocity. Then the other fingers are taken in turn, one hand at a time. Later on, both hands can be used together with the second and third fingers in all but the velocity forms. Yet it is quality of touch that is most needed, and there are few pupils who can profitably use both hands at a time in their practice.

G. B. T.—Tired and aching hands from playing the arpeggios is due to a stiff and unnatural grip, and a hand that fails to be pliant; the arpeggio, move the fingers and lay the hand loosely and freely, then begin the arpeggio, and as you begin to ascend, each time feel that you have loosened the hand. That is, make it your especial business to feel that the hand is loose and free of constriction as you begin each ascent. Looseness is more a matter of feeling that the hand and wrist are loose than that of mere power.

C. W. L.

T. K. S.—Your trouble of uneven pulses is due to an undivided thumb, stiff wrist, and bad position of hand. These members need a special practice. First, play the C scale with the thumb and first finger, but let the thumb play its keys silently, only coming light contact with the key. Next, play the key in the least, feeling that it is freely loose and fully divaricated. Then play with the third, and lastly with the fourth fingers. Observe that only half the keys give out tones. Play two octaves up and down, wrists outward, outside of hand high.

C. W. L.

J. C. W.—A scale, whether major or minor, is nothing but the tonic chord of the key with the intervals between the tones of that chord filled in with passing tones. The natural way to fill up these gaps seems to be to supply the tones below to the dominant and subdominant chords. Thus, in C major, the gaps between the tones of the tonic chord are filled in with the tones D and B, which belong to the dominant chord and F and A, which belong to the subdominant chord. In like manner, in the key of A minor, the gaps between the tones of the tonic chord (A-C-E-A) are filled in with the tones B and G sharp, which belong to the dominant chord

and D and F, which belong to the subdominant chord, thus: A-B-C-D-E-F-G-A. This is the "harmonic" form of the chromatic scale, because it is made up of the natural harmonics of the key; and it is the really natural minor scale when only the major dominant is employed, as we mostly do in our modern music. When the minor dominant is used, we have what is called the "pure" minor key; the scale would be as follows:—A-B-C-D-E-F-G-A. The form you give as No. 1., which omits the F entirely, is illogical because it leaves out the characteristic minor third of the subdominant chord; or rather, transforms it into a major chord. The only possible excuse for putting F sharp into the scale of A minor at all is that the interval from F to G sharp is regarded as unmeasured and therefore to be avoided. The supposed necessity has given us the "melodic" form of the minor scale. It avoids the augmented second, F-sharp-G sharp, by substituting F-sharp for F in ascending, leaving the G sharp as a melodic neighbor A; then substituting G for F as a descending, leaving F-sharp as a melodic neighbor to E. Thus the characteristic tones of the principal chords of the key are all present, one way or the other. I know of no good reason for playing the melodic form up and the harmonic form down, as some do. I think it better to stick to one form or the other; or teach both; but not mix them. You will find it easy to make the harmonic form mechanically from its parallel major, by simply lowering the third and the sixth a semitone. Thus, C minor can be made from C major by substituting Ep for E and Ap for A. This substitution simply changes the tonic and subdominant chords from major to minor, thus:

Chords of C major, F-A-C-E-G-B-D.

Chords of C minor, F-Ab-C-Ep-G-B-D.

Or, if you prefer to teach the relative minor first, you can tell the child that there is only one tone (G) in A minor which is not also in the scale of C major.

SISTER AURELIA.—1. We use the Italian terms, such as *allegro*, *adagio*, etc., on the same principle that Latin is used in the Catholic Church. It is necessary that some one language serve as a common medium for musicians of all nations; and Italian was first in the field.

2. Guilmant is pronounced *Guil-mahn* (French nasal sound).

3. It is difficult to divide musical history before the Christian Era into epochs. Since that era began we have had—I. The preparation for polyphony, say 1 to 1200; II, the great polyphonic epoch of the Netherlands, 1200 to 1600; III, the epochs of the opera and oratorio, &c., monophony music, 1600 to the present. Then we may discriminate within this latter epoch the great polyphonic period which culminated in Bach; the period of monophony instrumental music, which includes the development of the sonata and the symphony; E. P. E. Bach to Beethoven, and the romantic period, from 1830 on.

4. For children there are two good histories of music. Perhaps "The Story of Music" by Lucy C. Little is the best for the youngest ones. Macy's "Young People's Illustrated History of Music" is also excellent.

J. C. F.—  
Mr. G. CRISTICK, CTY, PA.—The name of the Danish composer Sinding is pronounced Sh-tin-ing; I think with the accent on the last syllable.

J. C. EDINBORO, PA.—The phenomena you refer to are doubles "resultant" (combination) tones. I need to think that the under-tone was to be found in these resultant tones. That is, I believe, the doctrine of Riemann and von Oettinger. But, according to inter experiments and calculations, the resultant tones of the chord of C major give only tones belonging to that chord, while the resultant tones of the chord of C minor give the major chord of A flat! So that, in this case, the resultant tones are not the same as the under-tones of the harmonics; it must be looked for in the sympathetic vibrations. It is difficult for any one not a specialist in this subject and without expensive apparatus to make any experiments which will be at all conclusive. At present I am holding my judgment suspended as to whether there really is a physical basis for the underchor theory or not. I have come to regard that theory, which I once accepted largely on what I supposed to be good authority, still in the speculative stage and as needing verification.

J. C. F.

J. C. F.—  
A. M. S.—Please tell me through the Question and Answer column of THE ETUDE the names and addresses of some wealthy philanthropists who might help struggling musicians.

We know of no one to whom you could apply. Philanthropic work generally is effected by personal influence. Some of our colleagues have free scholarships for specially gifted pupils.

MRS. C. E. C.—For rules and by-laws for a Ladies' Musical Union write to the Wichita, Kans., Musical Club, and C. H. Held, Syracuse, N. Y., for prospects.

N. B. C.—LOUIS KÜHLER is dead. He died in Kielberg, February 16, 1886.

M. H. D.—YES, WM. H. SHERWOOD is teaching in Chicago. He can be addressed: Cons. of Music, Auditorium Building, Chicago, Ill.

C. L. C.—The reason why major intervals become diminished and vice versa is the same that augmented become diminished, and vice versa, also that perfects remain perfect. You know that inverting an interval one of the tones moves an octave. It is this skip of an octave that regulates the whole matter. It is purely mathematical and may be illustrated as follows. Let the numbers represent the tones of the scale:—

1 2 3 4 5 6 7 8  
C D E F G A B C D E F G A

The major third in this row of figures is 1-3 (C-E); by inversion the lower tone is placed an octave higher; the interval becomes 8-3 (E-C), which is minor sixth. The interval of major second, 1-2 (C-D), becomes a minor seventh 2-8 (D-C); 1-4 becomes 4-8, etc.

Notice that the two intervals always make nine. Thirds become

sixths = 4; seconds become sevenths = 9; fourths become fifths = 5, etc. The augmented and diminished intervals come under the same principle. Thus a augmented second 1-2½ (C-D) becomes 2½-8 (D-G), which is a diminished seventh. Study the matter out and all will become clear.

L. E.—FRANZ BEHR was born at Lubtheim, Germany, in 1837. Lives in Paris. He is a prolific composer of light piano-forte works and songs. He also wrote an opera, "Macarena." There is not much to be said concerning him, for, like Fr. Burgmuller, he is best known by his numerous light pieces for piano.—A. L. M.

F. W.—FRANÇOIS DUBOIS and CHARLES MARIE WIDOR are celebrated teachers, players, and composers of organ. They, with Alexandre Guilmant, hold first rank among French organists. Dubois was born in Soissons, 1837, and teaches harmony and organ at the Paris Conservatory; has also composed numerous and important works.

Widor was born at Lyons, in 1845. He has written very many large works for organ, chamber music, part songs, piano pieces, etc. They too live and work in Paris.—A. L. M.

J. G. B., EASTON, OR.—The usual way among acousticians is to use small for the C below middle C, large C for the octave below it, CC for the next lower octave, and CCC for the lowest of all.

MRS. A. G. P.—There is no equivalent in English for the sound of the French word *évide*. The E which should have an acute accent, is pronounced like a in *ay*; the final e is silent; the n is a sort of compromise between u and long e. A Frenchman would tell you: "You must put out your leaps, as if to *visez*." A *toot* is quite near. You can probably get it only by imitation.

## A CHARMING FAD FOR MUSIC TEACHERS AND PUPILS.

The periodicals often contain portraits of celebrated magicians, illustrations of their homes, birthplace, etc. There also is to be found pleasing scenes from operas, pictures of famous music halls and opera houses, etc. Take an ordinary album for preserving cuttings and place in this such pictures as please your fancy, or will serve the purpose you have in view. Select a book or books for the extra illustrating, such as a musical history, encyclopedia, or book of musical biographies. Take blank plate paper and cut to the size of your book pages or somewhat larger; upon these sheets paste the illustrations. This is best done by tracing a fine line of mucilage on the paper the size of your cutting, making a light pencil line around your cutting for this purpose, putting the mucilage just within the line. These sheets when finished can be placed next to the pages that your picture will illustrate. To make a really fine book, you should get of its publisher an unbound copy of the book selected for your pictures, and when completed have it bound up with your illustrations.

A fine collection of portraits can be accumulated and pasted in an album devoted to this subject. Or, one can find illustrations of old, obsolete, and foreign musical instruments, and of the singular instruments used by the natives of Africa, of the South Sea Islands, and of other uncivilized countries, also drawings from Egyptian tombs and from Assyrian sculptures. The magazines and illustrated weeklies often contain beautiful pictures which are based upon a musical idea; these can be made into a pleasing album.

O. W. L.

## GOOUNOD AND SAINT-SAENS IN CHILDHOOD.

GOOUNOD must have been a wonderful child, if we are to believe all the stories we are told regarding him. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "The dog barks in soil!" and the neighborhood of his home to call him a pert insect. The baby, who was one of leading strings, fell, too; so it is said, the mournful character of the interval of a minor third. He had been listening to the different cries of the street vendors. "Oh!" he exclaimed suddenly, "that woman cries out a do that weeps." This because the poor woman hawked her cabbages and carrots on the interval formed by the notes C and E flat.

Mme. BOVET tells a similar anecdote of another of the French composers. One day when a visitor suffering from great lameness entered his mother's drawing room, little Camille Saint-Saens—the future composer of *Samson et Delila*—who was playing in the adjoining room, struck by the unaccustomed rhythm of the step, exclaimed, "How funny! That gentleman makes a *croche pointe* as he walks!" One must take all these stories of musical prodigies with the proverbial grain of salt; but there can be no doubt that genius in this direction generally does, in some way or other, reveal itself very early.

## PUBLISHER'S NOTES.

The "Eighth Grade of Mathew's Course of Piano Studies" is out, and copies have been sent to those who subscribed in advance. There were no less than seven hundred copies ordered in this way. "The Ninth Grade" will be gotten out next. We are ready to receive advance orders for this grade on the same conditions as the others, namely, that 25 cents is sent with order, which will pay for a copy post free, to be mailed when published, which we hope will be very soon.

\* \* \*

The important work which we have had in progress for some time is approaching completion. We refer to "Embellishments," by Arthur D. Russell. It would have been ready by this time but for the loss of some of the manuscript. This work we consider one of the most important yet issued. Dr. H. A. Clark, who read over the work in manuscript, was very favorably impressed with it. He is quite enthusiastic over it now since reading the proof sheets. All have yet an opportunity of owning this book very soon by ordering and paying 60 cents now in advance of publication. We have already booked over three hundred orders. This month will doubtless close the special offer.

\* \* \*

We must make a protest against the manner in which music is returned at times. An envelope is cut open and folded around the bundle which reaches us in a dilapidated condition and in most cases after credit is given for it we throw it into the waste basket. If facilities are not on hand for mailing, better not send it in that way, but if cut envelope is used, why not roll up the music in two or three thicknesses of newspaper, which can always be had?

\* \* \*

The special offers announced in last issue will remain in force this month; we have reference to the volumes of selected studies of Concomes by C. B. Cady and romantic piano studies by Wilson G. Smith. They will be sent for 25 and 20 cents each, respectively, if subscribed for now. It must be remembered that we never make an offer of this kind for any but the best works. We have sent out thousands of works, which those ordering have never seen, but trusted to our judgment, and we have yet to hear the first complaint.

\* \* \*

In another part of this issue the first announcement is given of a summer school in Philadelphia. It may be interesting to know something of this kind is in view.

\* \* \*

Every piano player of even ordinary ability has to play the reed organ more or less; especially has he to play church and Sunday-school music. Now that nearly all churches have a piano for accompanying the music of their social meetings, there is much church playing on the piano. To meet the demands of this style of music the second volume of Landon's "Molodious Reed Organ and Piano Studies," contains specific help and work on the best manner of playing such music. There are but a very few piano players who can produce a good effect with the church music on the piano; this subject is met in this volume, and particular attention is given to training the piano pupil to play church music successfully on the reed organ.

\* \* \*

TEACHERS secure the best music in the albums that we publish. The two volumes of Melody Studies, by Macdonald, and the Sonatina Album, and the three volumes of four-hands music, "Prestre's Four-hand School," contain pieces that teachers order as sheet music by the thousands. In fact, these books are made up of the best music published.

\* \* \*

Our music stock is one of the largest in the city. We can fill an order for any piece published. Our stock of Peters', Litoff's, Augener, and other foreign editions is complete. We have a large assortment of miscellaneous musical merchandise, such as music rolls, tuning forks, metronomes, blank music books and music paper of all kinds, and our stock of works on musical theory and general musical literature is one of the largest. Catalogues free.

—Even when the young pupil has a new piece or two from his method at each lesson, still he feels a want of something new, or that has a bit of novelty in it. To meet this demand and to supplement all methods, we have in press a series of sheet music in ten grades, especially arranged for the reed organ. It is a well-known fact to all teachers that there is a great scarcity of music of the easier and the most difficult grades for this popular instrument. These pieces will be such as the pupil will delight to memorize and play for his friends and at his teacher's musicales.

## TESTIMONIALS.

Mathews' "Graded Course" received. I am greatly pleased with it, and shall introduce it in my teaching to advanced pupils. Each number of the "Course," has proved most satisfactory, and invaluable for instruction. The lessons being so progressively graded, that the pupil pleasantly surmounts each difficulty, and improves rapidly. I am using these studies in preference to any others, and they are worthy of large circulation.

Mrs. C. WARDELL.

I consider the "Landon Pianoforte Method" far superior to any other. It is something original and comprehensive. It leads the pupil from one point to another, in such a manner, that nothing seems difficult.

I am delighted with the "Standard Studies" by Mathews. He is giving us the cream of all Studies in our Series simplifying the selection of music for the teacher.

Mrs. HENRY L. ST. JOHN.

I am pleased indeed to see Schmitz's "Pedals of the Pianoforte" translated. Please send me six copies of it.

Wm. H. SISKWOOD.

I know of no other musical paper, or magazine that can be compared with "The Etude," in intelligence, common sense and food for thought. I have taken it for two years and have sincerely enjoyed it.

Mrs. C. H. TIBBETTS.

I have been using "Howard's Course in Harmony," in my teaching the past year, and have been much pleased with it.

I have used and used other text books in teaching, but find this surpasses all others in its simplicity and clearness. Many books in the past have attempted to cover too much ground in too short a time, so that the student at the close of the book, understood very little about "Harmony" in its proper sense. This work marks a new era of reform in the teaching of Harmony.

CARRIE D. ALDEN.

One little word in regard to your invaluable publication—"The Etude." Once having taken it I cannot imagine one's ever doing without it. What a stopping stone or introduction to all that is good in an educational way! It has proved so to me at least. I expended nearly double for something to meet the want of "The Etude" before I knew of your valuable publication, with no actual benefit to myself. I shall do all I can to introduce it to others.

Mrs. ANNIE S. BURFORD.

I have been using "Landon's Piano Method" ever since it came on the market and am delighted with results. I think it is the best instructor for beginners I have ever taught from. I believe it will yet be the standard work of our country. It certainly makes all difficulties very clear and keeps alive the pupil's interest, and also produces rapid results. It makes the study of music a pleasure to the students, and makes them thorough. I am more pleased with it every day.

Mrs. ANNIE S. PRENDERGAST.

The "Pedals of the Pianoforte," by Hans Schmitz, is a work which I am happy to examine. I consider the book one of great importance, containing valuable instruction.

Mrs. J. W. RUSSELL.

I have made it a point to get every pianoforte method published for the last seven years, and am well acquainted with all of the best foreign methods, and I do not hesitate to say that I consider "Landon's Pianoforte Method" to be above them all. As proof of my opinion, I will say that I used six of them last year, and have just received six more to-day for immediate use in my own private teaching.

T. L. RICKART.

Hans Schmitz's "Pedals of the Pianoforte," is a revelation to all students and teachers of the piano. I believe that even the greatest artists in the world can learn something from this excellent book. It is the greatest and most complete work on the subject, and should be in the hands of every student, teacher, and artist in the world.

FRANK A. SCHROEDER.

"Mathews' Graded Piano Studies," are simply indispensable to successful teaching. By far the best work of the kind that has come under my observation. They, together with Dr. Mason's "Touch and Technic," make complete the needs of a thorough grounding and finish in legitimate piano playing.

SAMUEL P. SNOW.

I find "The Etude" by far the best and most satisfactory Musical Magazine in every way, that I have yet used.

K. HYRLOV.

Allow me to thank you for your promptness in filling my orders. I find the Mathews' "Graded Studies" very interesting to both teacher and pupil. Kindly send me two more copies of grade No. I, and one copy of grade No. II.

ANNA L. BENSON.

YOKOHAMA, Japan.  
I cannot refrain from expressing my pleasure in receiving from each succeeding number of "The Etude."

EMILY S. PATTON.

## GOOD WORDS FOR DR. MERZ' WORK, MUSIC AND CULTURE.

\* \* \* A book marvelously full of good sense and good suggestions. \* \* \* It would be difficult to find such a practical combination of good common sense, purity of style, counsel, and strength of utterance. \* \* \* It is not a book for the teacher alone nor yet the student. It may be read by all classes; it is based upon actual experience and a most thorough knowledge of human nature.—*Echo, Lafayette, Ind.*

\* \* \* Everything that emanated from his pen was fair above criticism. \* \* \* All that he thought and said and wrote bore the impress of his singular genius. \* \* \* At the rare pleasure now to renew association with this great mind by means of the printed page. It should go into the hands of every amateur.—*Woolster, O., Voice.*

Professor Karl Merz possessed a marvelously attractive personality.

All his best qualities appear in his mature lectures, which are included in this volume, "Music and Culture." Here are warmth of feeling and breadth of view combined with accuracy of information. There is speculation here and there on higher themes, but nothing that was not meant to be practically useful. It is full of noble impulses and cannot but make all who read it somewhat nobler and better, somewhat more like Karl Merz.—*REV. SYLVESTER F. SCOVILLE, D.D., Prest. Wooster University.*

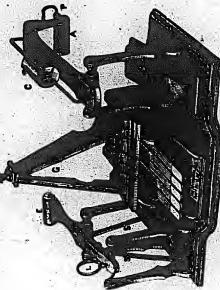
From the Boston *Saturday Evening Transcript* we crib a bit of wisdom. We all revere the classics, and confound thrice be the man who would meddle with the precious legacy bequeathed us by the masters! But skillful editing and pruning, even curtailment, is growing daily more necessary. Listen, then, to what Mr. Apthorpe has to say on the subject and apropo of the B minor Bach suite played by the Boston Symphony Orchestra:

"It is so good to hear almost anything, by Sebastian Bach that when one of his works figures on a program and is in danger of being taken at a giff, let us be sure to look in the mouth. Yet there are interlacings which should not quite be passed over in silence. A whole suite by Bach, whether for piano or orchestra, is a pretty large dose to take at once. With all that is great and immortal in the master's work, there are also things in them which time and the development of music since his day have thrown into obsolescence; and even the sincerest Bach lover, perhaps he more than anyone else, ought to wish these things wholly obsolescent, buried for good and all."

We should not forget one important element in the relations between his music and the public—the enormous leisureliness of life, both social and artistic, in his day, compared with the press and bustle of our modern life. His was the time when people could sit, and were glad to enjoy huge doses of art, and the manner in which they had time to do it, and no doubt a good deal of it lay heavily on their hands; the comparative absence of acute excitement from their lives made them proportionately impervious to boredom; two-hour sermons, well nigh endless arias, suites of seven or eight numbers all in the same key did not make them think of yawning. But we of to-day are otherwise constituted; we cannot well stand so much of the same thing at a sitting; our artistic sense craves more variety and contrast. We may take just as keen delight in a Bach aria as listeners did a hundred years ago; but enough is as good as a feast, and we resent that eternal *da capo*, in which a long first part is repeated without variations. We cut down Bach's and Handel's *da capo* nowadays to its smallest practicable limit, and with no injury either to the form or spirit of their air.

In the same way a sum of seven or eight pieces connected together by a link of internal musical necessity, is not one of them, drawing out of note, idly developed from any of the others, and all of them in the same key—this sort of thing is a direct slap in the face, not only to our present musical habits, but to our highest and best musical instincts. It is the musical counterpart of the old two-hour sermon; we do not enjoy it. We remember one of the most ardent, whole-souled, and enlightened Bach lovers the world over knew saying one day that he "could imagine no more infernal bore than listening to the whole of a Bach suite at a sitting." And what a high priest of the Bach cult reflects as too much is hardly wholesome food for the musical public at large.

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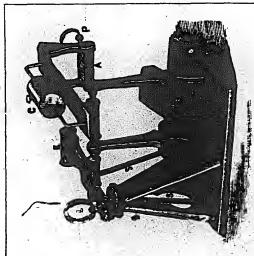
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THE SUPPLEMENTARY MUSIC LEAF.

BY NELLIE R. CAMERON.

How shall we supply our pupils with a sufficient amount of musical studies and selections? Every experienced teacher knows that a large number and variety of studies is required for rapid and thorough progress.

No one instruction book or volume of studies, however excellent, will meet all the needs of any one pupil.

Every pupil has his own peculiar difficulties, requiring supplementary work at some stage of his progress. Patrons, however, are often unable or unwilling to purchase the necessary music required. Having purchased one volume of studies, they cannot understand why the teacher should have ordered it, if it were not adapted to meet all the needs of the pupil. Parents often bitterly complain that teachers are constantly ordering volumes of expensive studies from which they will only two or three and then cast the volume aside for new ones, incurring new expense. We, as teachers, understand that one or two studies may be worth the price of a volume, but let us try to look at the question from the patron's standpoint. Oftentimes, it requires great sacrifice on the part of parents to meet the expense of lessons, and every additional dollar counts. I wish only to suggest one device which I have found quite successful.

Cut the studies from half a dozen volumes of your favorite studies or instruction books. Paste these on stout manilla board. This will afford a sufficient number of reading lessons to supply quite a large class. A score of pupils may thus be enjoying the benefit of one volume of studies at the same time. Each pupil may use as many or few studies from each volume as his need requires, without the expense of purchasing the entire volume.

By the purchase of a new volume from time to time, forty or fifty musical leaflets may be added to this circulating library, at trifling cost.

One advantage, which every teacher can appreciate, is that the music is always fresh and new. There is no chance to try over, misinterpret and weary of the music designed for a later period.

The skillful teacher will also find these studies useful in bridging over the mistakes of poorly taught pupils. Nearly every teacher encounters the music pupil who has not been thoroughly trained in the rudiments of music, and yet has considerable proficiency in many directions. These pupils would be hopelessly discouraged and humiliated if put down into an elementary book of studies, but may be dosed surreptitiously with leaves cut from these very volumes, without being conscious that they are put back.

However, it often well to explain that simple studies have been chosen that the attention may be concentrated upon correct touch, perfect rhythm, accurate sight reading or some deficiency we are striving to overcome.

Of course, it is understood that this is only a supplementary device to accompany some good educational standard collection of studies owned by the pupil which forms the basis of hard study and review.

Try my plan and see how you like it.

THE QUACK MUSIC TEACHER.

BY ERNST SMITH.

If there were no reality there could be no imitation; if there were no physicians, quackery could not exist.

The quack music teacher is about the most dangerous enemy the profession has. He (she, unfortunately both exist, has only one object in view, viz.: dollars. He has perhaps had one term under a well known teacher whom his ignorance has so much disgusted that the lessons were cut short. He has been under instruction long enough to know several musical students whose names he uses very freely. He now starts out by advertising that Mr. Musicus (pupil of Professor Rizelle Galverino) gives lessons on Piano and Organ, Violin, Guitar, Mandolin, and Singing.

Terms. Five dollars per quarter—two lessons a week, payable in advance.

These musical quacks usually have a few stock pieces

which they play everywhere they go and if they can strum out an accompaniment to a comic song they wind up their entertainment? by bawling out the words to the amusement of all. I was once staying with some friends in the country where one of these professors in search of pupils called. After stating his business he was asked to play something. With this request he seemed happy to comply and produced from his satchel some music which he proceeded to play. His exertion was really very fair; he played the chords as they were written, but there was no expression, no proper fingerling, no music. He could do what many teachers of the present day do. He could put down the notes but he could not play even his show piece. Now those who have not received a musical education regard these quacks as clever men, which doubtless they are, but they are responsible for the lack of musical taste among their pupils whom they receive from exercises scales, fingering, phrasing, etc., and thereby get a fee of five dollars per quarter. This is the exact at the end of the first lesson. Of course the first few lessons will show great superficial improvement and the uninitiated will draw a very unfair comparison between the work of the quack and that of the teacher. But if they will be patient they will discover that the former will be used up in six months, while the latter will, slowly yet surely, be laying the solid foundation upon which alone a musician can hope for success.

ARE GIRLS TAUGHT MUSIC TO THE EXCLUSION OF BOYS?

BY CONSTANTIN STERNBERG.

If I were to suggest any one thing which I consider more important than any other, for the improvement of music, it would be a movement toward making our boys as much interested in music as our girls are. It may not be right, however, to say that our girls are not interested in music, but a little consideration will disclose its bearing upon all matters musical. Not that I consider art unsafe in the hands of our women—but so long as our finances are mostly managed by men, so long as legislation is in the hands of men, it will be necessary to interest men in music in order to advance the interests of this art in a rational manner, and in order to give it an equal chance with other educational branches.

I also believe (the ladies will pardon me) that a movement toward interesting men in music would be beneficial in another direction—in emancipating the art interests from personalities. Women are too good natured altogether to allow themselves to forget what is due to the performer. A man's feelings on the subject are more robust, perhaps, I may say, thicker. A man is more apt to go to the concert than the Odeon or symphony hall, and is more apt to go to the same concert principally to see Mr. Nikisch conduct with his graceful, ivory colored hands, no matter what the program may be. America owes its women a debt of gratitude in regard to that, for if they had not taken hold of it and protected it and fostered it the best way they knew, there simply would be no art in America; for it is not such a great while since it was considered effeminate for a man to be interested in art. I can readily understand the reason for such prejudice. So long as there was rough work to do to make this country what it is, and to provide the necessities of life, there was no time for men to occupy themselves with the ethics of a higher life; but this time has gone by, and men of to-day ought to realize that their alleged dread of effeminacy is a mere figment excuse for their total ignorance of the subject which has so strong an influence upon the most luminous minds of all ages, also the rulers of all countries and which is indispensable for the "rounding up" of a man's education. They ought to join one woman in their art interests, not only for the cause of art; I do not believe men to be selfish enough to do that, but also for the practical purpose of understanding their female companions better. I cannot imagine a more disconsolate state of affairs in a household than when the wife is a connoisseur of music and the husband understands nothing about it and possibly antagonizes it or prefers a class of music which would bear no comparison with the class of literature he appreciates.

Therefore, I repeat with emphasis, let our boys learn music; not Sunday School—music, not operatic—sacred music, not secular music, but as an art in general. But then the trouble is just here, the class of music which men most relish cannot possibly have a refining or elevating influence upon them, and that class of music which could exert such an influence, remains a mystery to them. It won't do to take the stand that music, in order to be understood, should not require any special education. Does not literature require it? Does not theology require it? Why should it be expected of music to fling itself upon a nutrified mind? No, music must be learned as well as thinking and good manners, and should receive the same amount of care and attention on the part of parents.

Let the boys have music!

## IV. NOTES OF INTEREST.

BY E. E. AYERS.

The successful teacher must cultivate the imagination; he must be able to invent stories in order to make a map of the truth; for, indeed, a parable is but a map—it is a chart. To illustrate this, we may say that there are two ways of learning the road from Baltimore to Philadelphia; one by travel, traversing the road, which is a long, tedious process. It is a difficult task and unsatisfactory; the other is by the study of the map. One may make a geographical study, a topographical study, a geological study without ever leaving his room, and thereby become thoroughly acquainted with the spaces that lie between the two cities, their interesting objects, their relations to one another, and their meaning; so valuable is the map. Indeed, this is the only way of properly understanding the proportions. So it is in learning a truth. A good teacher must be able to make a map of the lesson, must be able to tell a story that will illustrate the composition that is being studied. Look at some noble work of Rembrandt; it must speak to the teacher, it must be suggestive to him, it must fill his imagination. Then he may become able to outline it in a story or in many stories, so that the student will comprehend it and read its inner meaning, so that the student will be able to see more in it. And so it is in the teaching of music. Study nocturnes of Chopin; the student's interest is at first a merely sensuous interest; he only hears certain tones and sees certain harmonic relations, or perhaps, if he has been initiated into the higher realm of composition, he comprehends something of the relation of the sections to each other and knows something of the general form of the work. But even with all this, his interest is merely the interest of the senses with a very slight quickening of the intellect. The teacher must be able to make a parable in which he lays before him the content of the work. Important as is the study of form, it is like the mere shell in which the truth is contained. The content is the truth; it is the spiritual meaning of the composition. One may understand the words of a poem, may be able to parse its language, may be able to give names to all the rhetorical figures, may know to what class of poetry it belongs, may be thoroughly well equipped for criticism according to the canons of poetical composition, without ever having the first idea of the truth, intended to be conveyed by this composition. Here is the real test of a teacher's ability. Any work of art is a temple of truth, a spiritual temple; it is difficult to enter; only spiritual eyes can perceive its deep meaning. It may even be perceived and yet not expressed. The teacher must be able to not only see, but to tell what he sees. Ruskin says that, "The greatest thing any man ever did in this life was to see something and then to tell what he had seen." So the teacher must be able to see and to feel and to make the composition a part of himself, and then he must be able to throw all this meaning into another form more easily comprehensible; in other words, he must make a map of the truth. He may do so by telling some simple story, or referring to some incident in history, or associating the composition with some epoch of the composer's life, or fastening it to some spiritual experience of the student himself. Lord Bacon says that "the parable is more ancient than argument," Robert Hall, once criticizing a young preacher, said, "You tell us what things are but not what they are like." This is the supreme test of a teacher's genius. The great teacher can tell you what a thing is like.

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It is quite clear that many reforms are coming in musical art. We should remember that music is the youngest of the arts, and that it is even yet in its infancy; therefore, reforms should be expected. It is not at all unlikely that the present keyboard will pass out of vogue, and that a simpler will take its place. It is by no means unlikely that the present system of notation will be superseded by something more simple. A large number of systems have already been submitted. Almost every musician is asked "occasionally to examine some new system of notation. Most of these new systems, it is true, are much more difficult than the old system. A great many will fail in their attempts to make a simpler

notation; nevertheless, some change may be expected ere long. But a change in musical instruction is even more important. In almost every other line of study there has been a change of method. What is known as the "Inductive method" is now claiming the attention of all the world. "It is the method of science," we are told. Even Bible study, yielding to this method, is becoming altogether a new system and is yielding new results and awakening new enthusiasm. Inductive methods have been applied to some extent to musical study. There are some wide-awake musicians who are already applying the methods of the masters to the investigation of musical theory, but even the content of musical compositions must be subjected to the same methods. There will be a "higher criticism" of music and of art, as there is of literature. It will depend upon historical studies. Modern teaching makes more and more use of the inductive method. Knowledge is no longer whipped in or crammed in, but the student is carefully taught to investigate and find out things for himself, to accumulate facts and then deduce principles from them; not to start out with a principle and then cluster facts about the principle.

\* \* \*

Nothing is more absurd than for a teacher to insist upon one lesson for all grades or classes. It is unscientific and inherently absurd and should be scouted in any branch of study. It is fundamental in the art of instruction that scholars must be graded, and graded scholars imply graded instruction, and graded instruction necessitates graded lessons; and graded lessons do not consist merely in teaching the same subjects to all scholars in a different way, but imply that certain subjects shall be taught to lower grades and others to higher grades. In short, the things to be taught as well as the method of instruction must be graded, and intelligently graded. No school for scientific instruction, in these days, could successfully carry on without recognition of these principles and as close an application of them as circumstances permit.

\* \* \*

Play Schumann's op. 23, No. 1, and then read in connection with it a letter dated August 2, 1835. It seems that Clara had dedicated to Robert a piece of music, and he acknowledged the compliment, using among other words these: "But I will only send you my word of thanks, and if you were present I would press your hand, even without your father's consent; then I might express a hope that the union of our names on the title page might overshadow the union of our ideas and opinions in the future. A poor fellow like myself cannot offer you more than that."

\* \* \*

Observe, also, the rests with the utmost care in playing Schumann. One matter of very great importance in this Schumann night piece is the making of certain voices in the chords staccato, while another voice at the same time is very legato. This is one of the most beautiful characteristics of this piece, the effect of the legato and delicate staccato combined.

\* \* \*

Chopin "Preludes" grow more and more beautiful as the musician grows older. There are several stages in the Chopin enthusiasm; first, one is delighted with the simple waltzes, such as that in D flat and others well-known; then he proceeds to the nocturne stage, of which the E flat is to him for a long time by far the most beautiful. Other nocturnes displace it as he grows older, such as that in G major, and the one in F major, and the lovely one in B major. (Chopin's best nocturnes are major.) During the nocturne stage of enthusiasm he will also include the funeral march, and perhaps the étude in C sharp minor. Then another reaction will come, and he will leave the dreamy, quiet nocturne and delight in the ballade. A flat major first claims attention, and for a long time he thinks this is the only ballade of Chopin; then F major, then G minor, then F minor, if he is so fortunate as to have his attention directed to them all.

During this stage he gives some attention to the polonoises; then moves on to the study of the sonatas and

other more difficult compositions. Then, to crown all his Chopin enthusiasm in one supreme stage, he discovers the preludes. Some of these are exceedingly simple; others appear so to the musician who does not know the difference between simplicity and difficulty; yet they all require consummate taste; they all appeal to the highest musicianship; they all satisfy the supreme esthetic enthusiasm, if Chopin can ever be said to accomplish this. Mr. Finck is right in giving his preference to the preludes of Chopin.

\* \* \*

Have you ever observed the marvelous effect of a quickened imagination over physical difficulties? Inspiration conquers all material adversities, and when the heart glows with the energizing warmth of enthusiasm the fingers tingle with obedient resolution. Therefore, time spent in the study of compositions entirely beyond the comprehension of the student is time wasted. Certain of the Chopin pieces that could be readily mastered by an ordinary player twenty-five years of age would be exceedingly difficult and almost impossible for some very fine pianists at sixteen. The student sixteen years of age may have more flexible fingers, may have devoted more time to the mastery of merely mechanical difficulties, but the man of twenty-five is better able to enter with enthusiasm into the meaning of the composition, and will, therefore, even conquer the physical difficulties more readily. Therefore, the teacher's study is not only concerned with the physical development of the student, but it is also a psychological study, it is a study of mind and thought emotion.

The teacher best capable of grasping the principles of mind development, other things being equal, will be the most successful. Some of the compositions written by Schumann for little players, while simple enough technically, are altogether beyond the comprehension of the average American child. It is barely possible that gifted children in a musical land like Germany, with a musical environment, might profitably use these pieces; but many of them appeal to the American student only after he is somewhat mature in years. Of course, this is not true of all the Schumann Kinderschicksäck. Many a child has found delight in the "Joyous Farmer," and has played it with as much enthusiasm as if it had been written by a less severe composer; and others of the forty-three numbers in Schumann's especial album for children appeal most effectually to the child's mind.

\* \* \*

Take history into the reckoning if you wish to know how musicians have been treated. Bach compelled the admission that he was an "intellectual giant," but it soon became popular to say that the old master of the fugue was "only a pedant" after all, "without grace or sentiment, and in the strict sense, without the warmth of genius." In other words, he was not an artist but an ordinary artisan in the estimation of many. It is not unfair to say that Bach held precisely that place in the world's estimation until Felix Mendelssohn by the sheer force of overwhelming enthusiasm, with the help of Robert Schumann, stormed the strongholds of popular prejudice and established the grand old Master in his proper place in the history of German Music. But even in our own times Mr. John Hillah and others have made very unfavorable estimates of the worth of Bach. Mr. Hillah's comment is positively amusing. He finds Bach "obscure," inasmuch as "his contrapuntal skill is so marvellous as to diminish one's interest in his melody," and, therefore, Mozart is the "greater" because he could write beautiful melodies without obscuring them in such elaborate counterpoint. Mr. Hillah is almost extravagant in his praise of Bach's contrapuntal resources, thereby landing what in his opinion is actually the Master's greatest defect. Thus it has been in every epoch of musical history. The composer is proclaimed great and a thousand voices demand the proof, and no possible evidence is sufficiently convincing for many a long year. Only think of the criticisms that were made concerning Richard Wagner in English and American journals of music, fifteen years ago. The attitude of the musical critic is that of incredulity, and sometimes of positive enmity until he is forcibly driven from his position.

## RESULTS.

BY F. HERBST.

The good teacher is known by his results. That we all admit; but our experience points out, that "results," as understood by the artist, and by the general public, must be defined very differently. A brilliant piece, learned in a short time and played rapidly, will be "good results," to nine out of every ten people outside of the musical profession, and to a few inside. It is surprising, how many teachers of unquestioned qualification define "results" differently for the beginner and the advanced pupil. Consciously or unconsciously the beginner learns from them nothing, except keys and their corresponding notes, time, and some fingering, until almost the whole technique is mastered. There is no touch, no tone, quality, no phrasing, and no shading.

But year by year the demand becomes more imperative, that all the artist's means of expression shall be taught at the earliest opportunity. In the first place stands knowledge. The theory of music is given more attention than ever. A comparison of any instruction book of twenty-five years ago with that of to-day, proves this beyond question. The assimilation of facts and the logical deduction of a train of thought from facts, is persistently demanded. Put side by side the elaborately written velocity studies of Czerny and his contemporaries with Dr. Mason's bare skeleton of "forms" and "rhythms" in "Touch and Technique." One requires only the knowledge of reading notes and persistency in practice; the other needs a great deal of close analyzing, some imagination, and a little knowledge of anatomy besides. Each is the standard of his period; and only the broader requirements of to-day can explain the difference of form.

It certainly should not be considered a drawback, that mere technical performance grows a little slower. It naturally takes a little longer to learn to play c-d legato, than just to strike c, d. When we look at the gain in interest to the learner, and at the increase in pleasure to the listener, the time seems well spent.

The artistic appreciation of a child is easier awakened than that of the adult. Nearly all pupils have musical talent in some of its different manifestations. Intuition will often guide a child to a correct bit of phrasing, before any attempt at explanation has been made. The discrimination between good and bad, beautiful and merely pretty; correct and faulty form, cannot be touched upon too early.

The influence on a child's character, which is exerted by means of art in artistic form cannot be overestimated. The plane of its intellectual enjoyment is raised considerably, music becomes really a pleasure and a rest; and the necessary hard work finds a satisfying compensation. The social advantage is very marked; especially is the unavoidable rivalry between classmates diverted into a more healthy channel. More than this, it does away with the pernicious habit of superficiality, which is spreading so largely among many of our children's pursuits.

"Results," then mean at present a great deal more than mere finger capacity. Artistic development is what is wanted; and we must change our methods and systems so as to conform to the demand.

## A PLEA FOR STRAUSS.

Mr. FINCK in the New York *Evening Post* held a most eloquent brief for Strauss, which we reprint here with considerable satisfaction and approval:

"What has become of Johann Strauss in our concert halls?" For several years, ever since Mr. Theodore Thomas left New York, the Vienna waltz has been shamefully neglected here. No doubt it has not been much played at balls as ever; but dancing hall bands can do justice to this charming music, which requires for its proper performance a first-class orchestra, like our Philharmonic or Symphony Orchestra. The world is so full of pedants and other persons whose interest in art is purely intellectual and never emotional, that the suggestion that a Strauss waltz should occasionally be introduced at a Philharmonic concert would be received with a howl of astonishment if not indignation. Yet this very suggestion has been made by no less a man than Dr. Hans von Bülow, who once remarked:—

"I am very fond of a Strauss waltz, and I cannot see any reason why such a work, which is always artistic and may be classed among the best of its kind, should not be performed from time to time by a large orchestra in serious concerts. It would give our ears a little more rest from the severity of the classics, and would act like ointment in preparing our palate for a fresh course."

"Nor is Bülow the only eminent musician who has expressed his unqualified admiration of Strauss, father and son. Mendelssohn, Meyerbeer, Cherubini, and others have done the same, and Wagner wrote that a Strauss waltz "surpasses in grace, refinement, and real musical substance the majority of the labored efforts of the most gifted of living composers." Why then not produce them at symphony concerts in preference to tedious four-story symphonies by garrulous fife-rate composers? Works of art should be judged by the genius manifested in them, not by their duration or architectural structure. It has been said that "whereas Haydn, Mozart, and Beethoven built up the symphony from dance forms, Strauss, conversely, applied the symphonic resources of the modern orchestra to his dance pieces."

"What living composer understands better than Strauss the art of exquisite orchestration? Who writes more piquant rhythms, more original melodies, more fascinating harmonies, than Strauss? His waltzes are intended for concert halls, and they are animated by a poetic robustness, capricious courtesy, of movement, which makes them above all else dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our coherents and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art."

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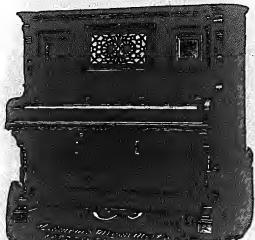
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15

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15

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15

A good gavotte playing a first-class staccato waltz.

To increase its popularity and render it with a crisp staccato touch and light arm careful practice will be necessary.

1878. Thome, Francis. Minuet. Grade III.....

20

It is a pleasure to commend such pieces as this.

It will be proper to study them in connection with the musical form.

The sentiment is excellent, and will be decided interest to teacher and pupil.

1879. Delahaye, L. L. Op. 18. La Ronde du Stoccolma. Grade III.....

15

The melody is principally in thirds (semi-staccato),

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Useful and pleasing.

1880. Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.....

20

A rich odd theme in minor, with occasional leaps into major. A good exercise in rapid arpeggios and in two-finger work. A useful teaching piece.

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1894. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

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A dance of Spanish character, graceful and airy.

In style, but with a very decided rhythm and sixteen marked accents.

The bass has its rhythm of eight and sixteen notes is good practice.

1898. Elleneureich, A. Spinning Song. Grade II.....

20

An exciting piece, bright and taking.

The bass has an exciting series of broken octaves, while the right plays the melody, which, later, is transferred to the left hand.

1899. Cheeswright, F. Song—One of Us Two.

20

A singable melody with a rather quaint accompaniment. It is in common time, and is of moderate compass, it will suit a middle voice.

1900. Goerdeler, R. I Think of Thee. Grade III.....

20

A popular piece, well on—in parts—in Grade III.

Synopsis, sixths, and arpeggios form the features of the piece. It is melodious.

1901. Godard, Bend. Op. 66, No. 6. Marcell (The Huguenot). Grade V.....

20

Introduced into this composition is Luther's chorale "Ein Feind Burg". The piece abounds in octave and chord work and affords a good study in full-arm touch.

1902. Carpenter, T. Leslie. A Twilight Meditation. Grade III.....

20

This piece will present no especial difficulty to a student well in Grade III, and will be found to be very effective.

The melody is good, and the entire piece is well worked out.

The handling of hands is effective, and the piece is musically interesting.

1903. Presser, Theo. School of Four-hand Playing. Grade III.....

20

This volume of the "School of Four-hand Playing"

includes duets by Reinecke, Loeckchen, Baumfelder, Schubert, Lachner, and Chopin. Each number is a most important feature of piano study, their usefulness to teachers can hardly be overestimated. This volume presents a series of exercises, scales, grace notes, grace note exercises, and many other features, all clearly printed, and finely printed, and it should be in the hands of every teacher of piano.

1904. Loeckchen, A. Op. 88, No. 3. Dance Hongroise. Four Hands. Grade III.....

20

A melodious piece for two young players, giving good practice in staccato-playing. Instructive, but not difficult.

1905. Baumfelder, F. Op. 161, No. 5. Danse Hongroise. Four Hands. Grade III.....

20

Another piece for four hands.

The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1906. Schubert, F. Op. 27, No. 1. Marche Militaire. Grade III.....

20

The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1907. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

20

The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

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20

The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1909. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

20

The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1910. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

20

The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1911. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

20

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1914. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1917. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

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The piano has a taking melody which may be phrased effectively, while the bass has passages of that which will be related with precision.

1918. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

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1919. Schubert, F. Op. 75. Minuet Four hands. Grade III.....

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20

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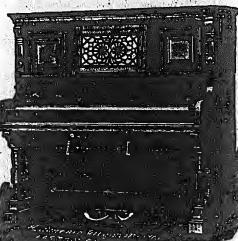
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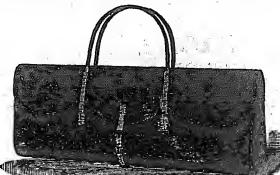
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